

AMERICAN IDIOT

Words by BILLIE JO
Music by GREEN DAY

Moderately fast ♩ = 176

Intro:

Ab5 4fr. Db5 4fr. Gb5 4fr. Db5 4fr. Ab5 4fr. Gb5 4fr.

Elec. Gtr. 1 Rhy. Fig. 1 Elec. Gtr. 2

mf *f*

TAB

1. 2.

Ab5 4fr. Db5 4fr. Gb5 4fr. Db5 4fr. Ab5 4fr. Db5 4fr. Ab5 4fr.

end Rhy. Fig. 1

TAB

Verses 1 & 2:

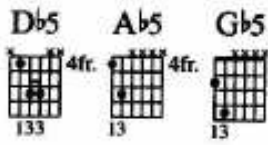
N.C.

Ab5 4fr. Db5 4fr. Gb5 4fr.

1. Don't want to be an A - mer - i - can id - i - ot.
2. Well, may - be I'm the f** - got A - mer - i - ca.

Rhy. Fig. 2

TAB



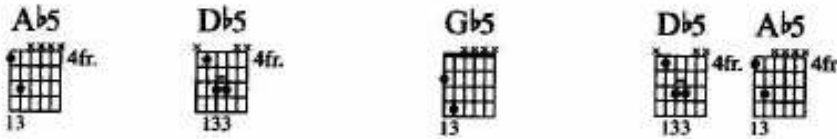
N.C.

Don't want a na - tion un - der the new me - di - a.
I'm not a part of a red - neck a - gen - da.

T
A
B

4 6 4 4 6 4 2

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)



N.C.

end Rhy. Fig. 2

Hey, can you hear the sound
Now ev - 'ry - bod - y, do

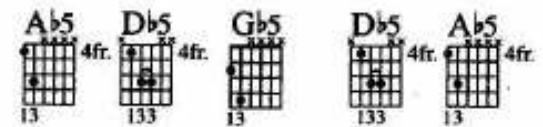
T
A
B

6 6 6 6 6 6 4 4 4 4 2 2 4 4

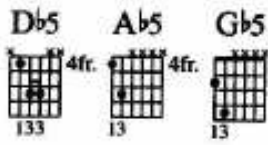


— of hys - ter - i - a?
— the prop - a - gan - da,

N.C.



The sub - lim - i - nal mind - f**k A - mer - i - ca.
and sing a - long to the age of par - a - noi - a.



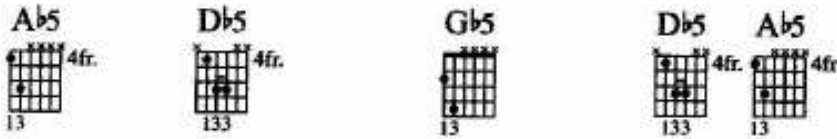
N.C.

Don't want a na - tion un - der the new me - di - a.
I'm not a part of a red - neck a - gen - da.

T
A
B

4 6 4 4 6 4 2

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)



N.C.

end Rhy. Fig. 2

Hey, can you hear the sound
Now ev - 'ry - bod - y, do

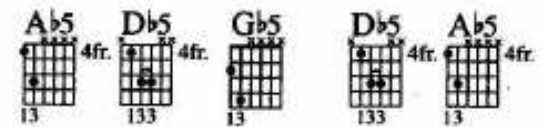
T
A
B

6 6 6 6 6 6 4 4 4 4 2 2 4 4



— of hys - ter - i - a?
— the prop - a - gan - da,

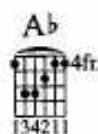
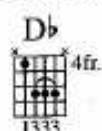
N.C.



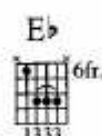
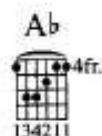
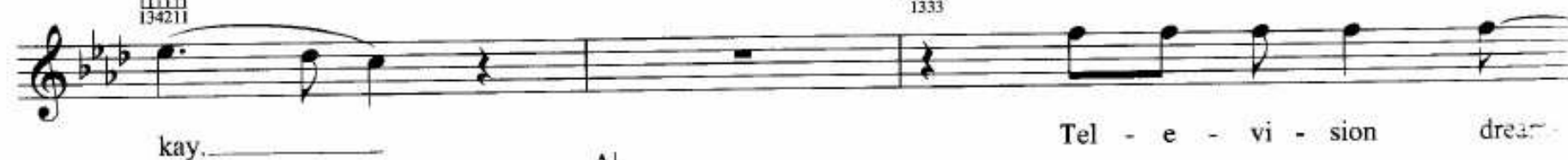
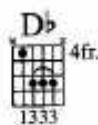
The sub - lim - i - nal mind - f**k A - mer - i - ca.
and sing a - long to the age of par - a - noi - a.

T
A
B

Chorus:

Elec. Gtrs.
1 & 2

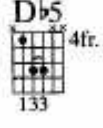
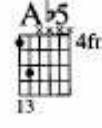
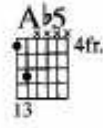
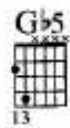
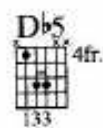
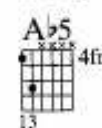
Cont. rhy. simile



N.C.



Elec. Gtrs. 1 & 2

1.
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)

2.

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times

Chord diagrams for Electric Guitars 1 & 2 (4fr. 133):

- Db5
- Ab5
- Ab5
- Db5
- Gb5
- Db5
- Ab5
- Gb5

Chord diagrams for Electric Guitars 1 & 2 (4fr. 133):

- Ab5
- Db5
- Gb5
- Db5
- Ab5
- Db5
- Gb5

Chord diagrams for Electric Guitars 1 & 2 (4fr. 133):

- Db5
- Ab5
- Gb5
- Ab5
- Db5
- Gb5
- Db5
- Ab5

Elec. Gtr. 3

TAB

Guitar Solo:

Chord diagrams for Guitar Solo (4fr. 1333):

- Db
- Ab

Resume chorus fig. simile

TAB

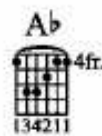
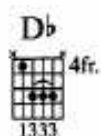
10	10	10	10	10	10	10	10	10	8	6	8	8	8	8	8	8	10	8	6	5	
8	8	8	8	8	8	8	8	8	8	6	4	4	6	6	6	6	6	6	8	6	4

Chord diagrams for Guitar Solo (6fr. 1333):

- Eb
- Ab

TAB

3	3	3	3	3	5	6	5	3	3	3	8	8	9	8	8	11	8	8	8	11	9

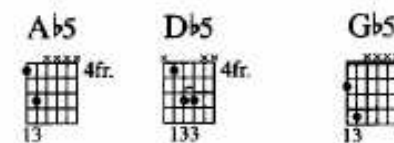
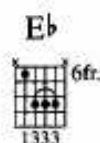


Musical notation for the first system, featuring a treble clef staff and a guitar tablature staff (TAB) with strings T, A, and B.

TAB:

10	10	10	10	10	10	10	10	10	10	8	6	6/8	8	8	8	8	8	6/10	8	6	5
8	8	8	8	8	8	8	8	8	8	6	4	4/6	6	6	6	6	6	6/8	6	4	

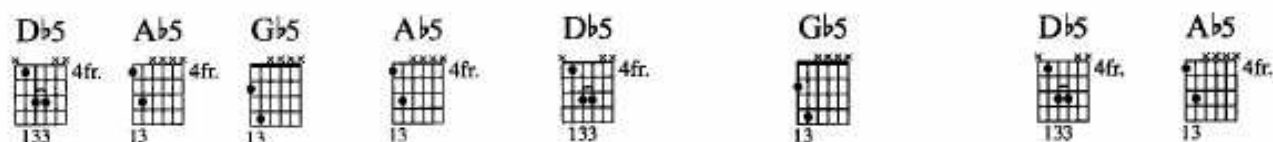
w/Rhy. Fig. 1 (Elec. Gtr. 1)



Musical notation for the second system, featuring a treble clef staff and a guitar tablature staff (TAB) with strings T, A, and B.

TAB:

3	3	3	3	3	5	6	5	3	8	9



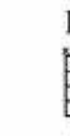
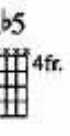
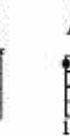
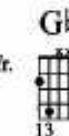
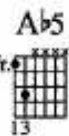
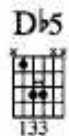
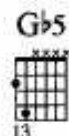
Musical notation for the third system, featuring a treble clef staff and a guitar tablature staff (TAB) with strings T, A, and B.

TAB:

4				4
4				4
4				4

Verse 3:

w/Rhy. Fig. 1 (Elec. Gtr. 1)



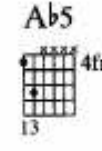
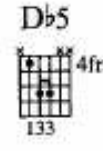
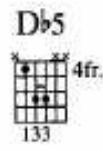
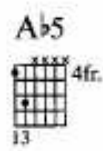
Musical notation for the fourth system, featuring a treble clef staff and a guitar tablature staff (TAB) with strings T, A, and B.

Don't want to be an A - mer - i - can id - i - ot, one na - tion con - trolled.

TAB:

				4
				4
				4

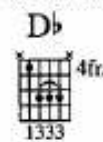
w/Rhy. Fig. 1 (Elec. Gtr. 1) 1st 2 meas. only



— by the me - di - a. In - for - ma - tion age — of hys - ter - i - a

T
A
B

Chorus:

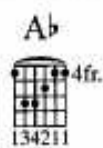


N.C.

Resume chorus fig. simile

is call - ing out to id - i - ot A - mer - i - ca. Wel - come to a new —

T
A
B



— kind of ten - sion all a - cross the a - li - en - a - tion, —

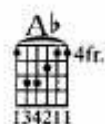
E $\flat$ 6fr. 1333

A $\flat$ 4fr. 134211

— where ev - 'ry - thing is - n't meant — to — be — o - kay. —

D $\flat$ 4fr. 1333

Tel - e - vi - sion dreams — of to - mor - row,

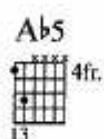
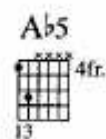


we're not the ones who're meant to fol - low,



for that's e - nough to ar - gue.

Outro:

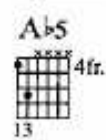
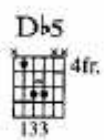


Elec. Gtr. 1

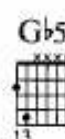
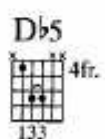
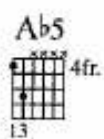
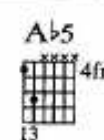
Elec. Gtr. 2 enters



1.



2.



Elec. Gtr. 1

Elec. Gtr. 2 enters



[illegible]

so - da pop and Rit - a - lin.____
fall in love and fall in debt____

Pre-chorus:

with. } But there's noth - ing wrong with me. — This is

Elec. Gtr. 1

TAB

4 4 4 4 4 6 6 6 6 6 6 X
2 2 2 2 2 4 4 4 4 4 4 X

how I'm s'posed to be _____ in a land of make be - lieve_

T
A
B

4 4 4 4 4 6 6 6 6 6 6 X 4 4 4 4 4 6
2 2 2 2 2 4 4 4 4 4 4 X 2 2 2 2 2 4

— that don't be - lieve in me. —

[illegible]

1. *D.C.* 2.

$D\flat$ $A\flat 5$ $G\flat 5$ $D\flat$ $A\flat 5$ $G\flat 5$

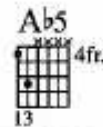
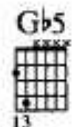
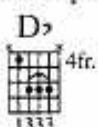
4fr. 4fr. 4fr. 4fr. 4fr. 4fr.

1333 13 13 1333 13 13

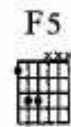
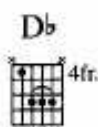
The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. The next measure contains a quarter note C5, a quarter note B-flat4, and a half note A4. This is followed by a quarter note G4, a quarter note F4, and a half note E4. The final measure of the system contains a quarter note D4, a quarter note C4, and a half note B3. The system ends with a double bar line.

Interlude:

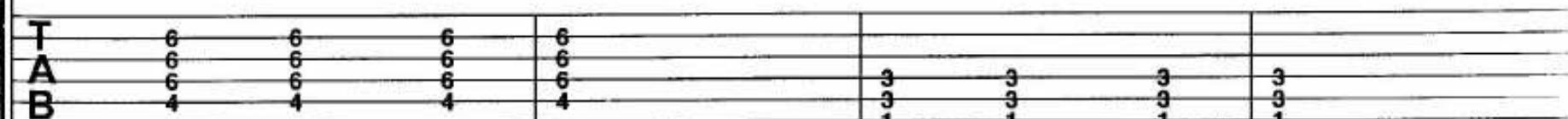
w/Rhy. Fig. 1 (Elec. Gtr. 1)



(Ooh. _____)

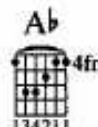
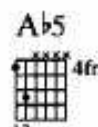
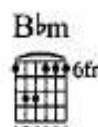


Elec. Gtr. 1



Moderately slow $\text{♩} = 72$ (half time)

II. City of the Damned (1:51)

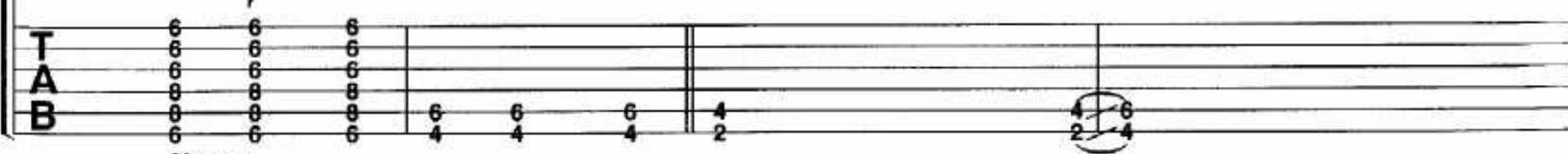


Acous. Gtr.

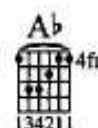
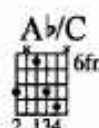
mf



1. At the



Verse:

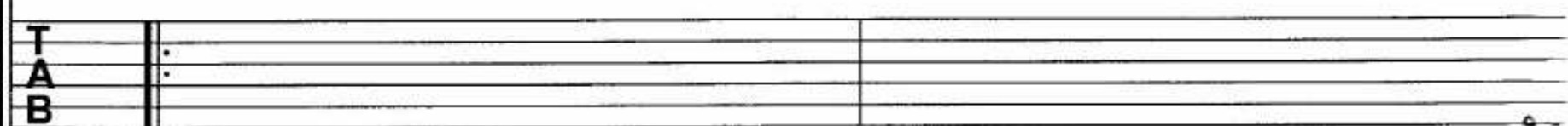


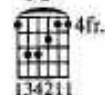
Acous. Gtr. cont. rhy. simile



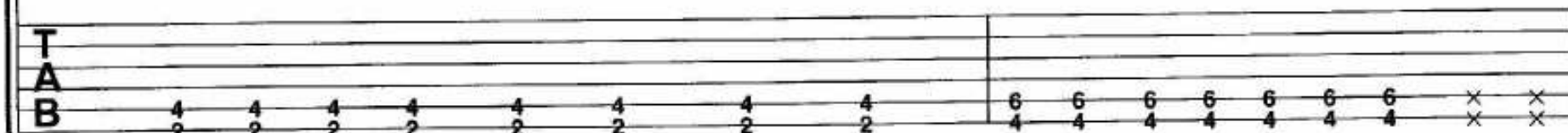
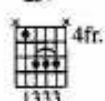
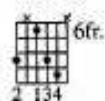
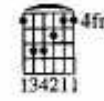
cen - ter of the earth in the park - ing lot_ of the Sev - en E - lev - en where_ I was taught_
read the graf - fi - ti in the bath - room stall_ like the Ho - ly Scrip - tures of the shop - ping mall._

Elec. Gtr. 1

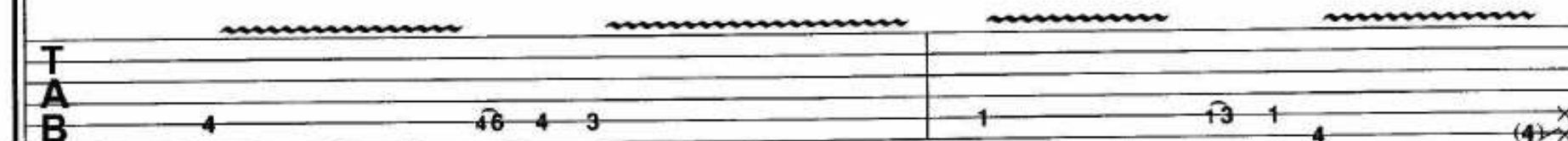


G $\flat$ A $\flat$ 

the mot - to was just a lie. It says
And so it seemed to con - fess. It

D $\flat$ A $\flat$ /CB $\flat$ mA $\flat$ 

"Home is where your heart is." But what a shame 'cause ev - 'ry - one's heart does-n't beat the same.
did - n't say much but it on - ly con - firmed that the cen - ter of the earth is the end of the world.

G $\flat$ A $\flat$ 

We're beat - ing out of time.
And I could real - ly care less. }



Chorus:

Acous. Gtr.

Bbm 6fr. 134111

A $\flat$ 4fr. 134211

D $\flat$ 4fr. 1333

G $\flat$ 134211

Cit - y of the dead_ at the end of an - oth - er lost high - way.
(Hey. Hey. Hey. Hey.)

T

A

B

Bbm 6fr. 134111

A $\flat$ 4fr. 134211

G $\flat$ 134211

Signs mis - lead - ing to_ no - where.

T

A

B

Bbm 6fr. 134111

A $\flat$ 4fr. 134211

D $\flat$ 4fr. 1333

G $\flat$ 134211

Cont. rhy. simile

Cit - y of the damned,_ lost chil - dren with dirt - y fac - es to - day.
(Hey. Hey. Hey. Hey.)

T

A

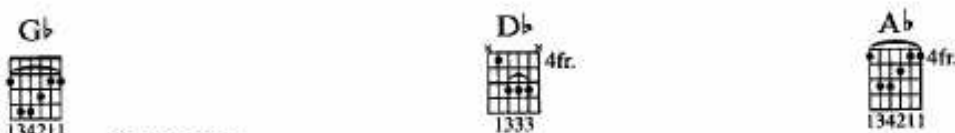
B

G $\flat$

134211

Interlude:

Jesus of Suburbia - 18 - 7
PGM0423





T
A
B

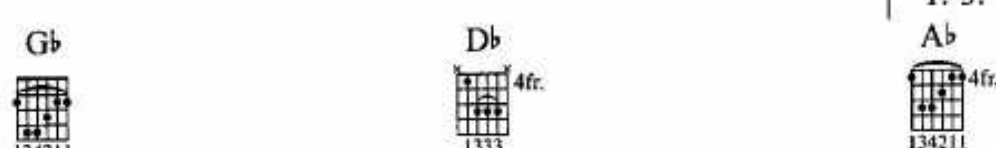
Chorus:



Cont. rhy. simile



I don't care if you don't... I don't care if you don't...

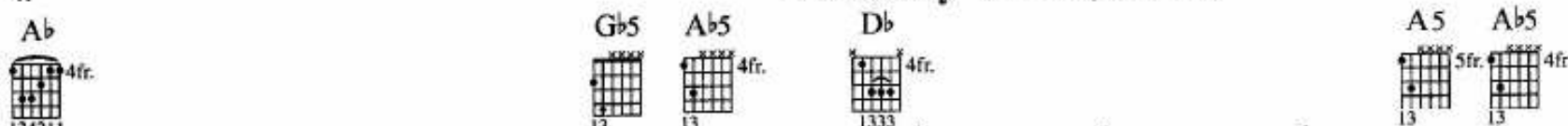




I don't care if you don't care.

4.

Moderately ♩ = 142 (♩ = $\frac{3}{4}$)



Elec. Gtr. 2



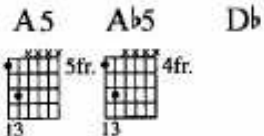

care. I don't care.



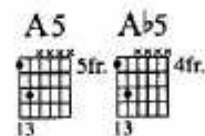
Cont. rhy. simile


Verse:

Db *



Cont. rhy. simile



Elec. Gtr. 2



Ev - 'ry - one's so full of s***, — born and raised by hy - po - crites. —

*Chord implied by bass gtr.

Bridge:

Elec. Gtr. 2

Land of make be - lieve, and it don't be - lieve in me. —

Land of make be - lieve, and I don't be - lieve, and I don't

[illegible]

care. (Whoo. Whoo. Whoo.) I don't care. (Whoo. Whoo. Whoo.) I don't

care.

Elec. Gtr. 1

3

T 6 6 6 6 5 5 5 5
A 6 6 6 6 6 6 6 6
B 4 4 4 4 4 4 4 4

Moderately ♩ = 142 (♩ = $\bar{\text{J}}^3 \bar{\text{J}}$)

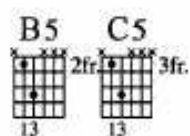
IV. Dearly Beloved (5:25)

Verse:

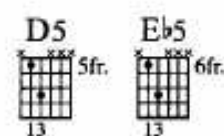
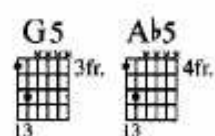
Dear - ly be - lov -

T
A
B

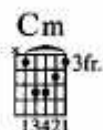
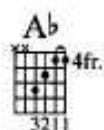
5 6
3 4



- ed, are you lis - ten - ing? I can't re - mem -



- ber a word that you were say - ing.



Acous. Gtr.

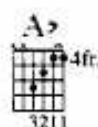
Acous. Gtr. cont. rhy. simile

Are we de - ment - ed or am I dis - turbed?

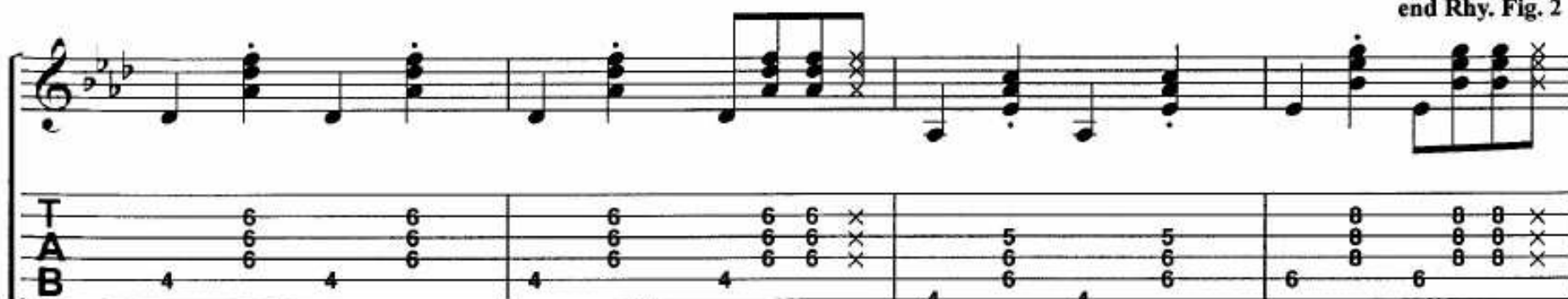
Elec. Gtr. 2

Rhy. Fig. 2

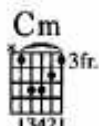
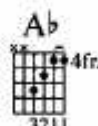
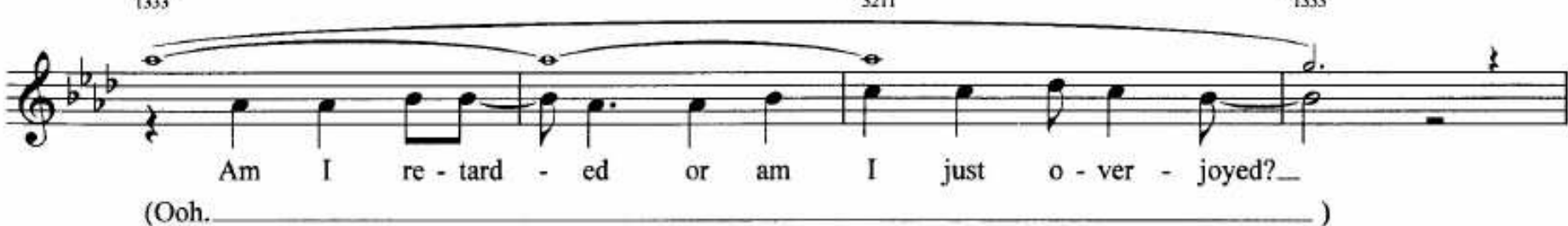
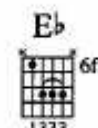
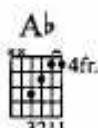
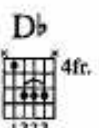
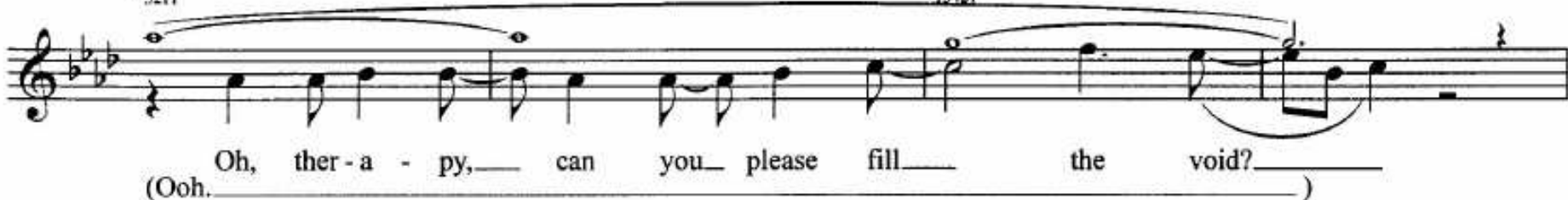
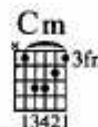
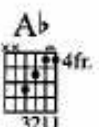
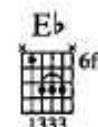
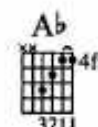
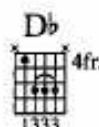
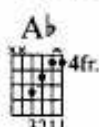
w/slight P.M. throughout



end Rhy. Fig. 2



w/Rhy. Fig. 2 (Elec. Gtr. 2) 4 times





for lack of a bet - ter word_ and that's_ my best_ ex - cuse_

(Ooh._____)



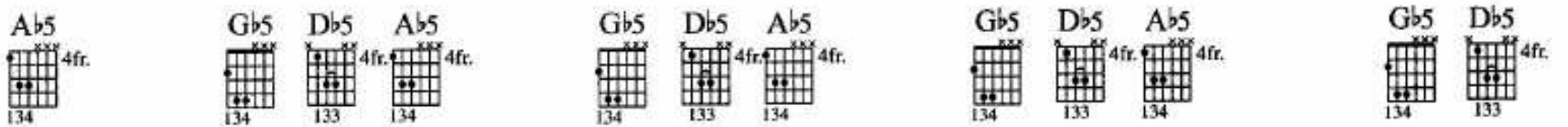
(Ooh._____)

(Ooh._____)

Moderately slow $\text{♩} = 72$ ($\text{♩} = \text{♩}$)

V. Tales of Another Broken Home (6:31)

Interlude:



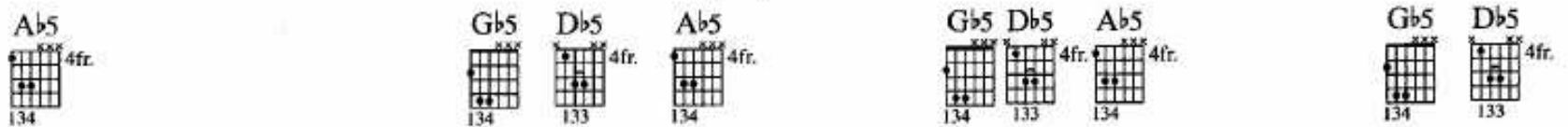
1. To

Elec. Gtr. 1



Verse:

w/Rhy. Fig. 3 (Elec. Gtr. 1) 7 times



live and not to breathe is to die in trag - e -

lost my faith to this, this town that don't ex -

Rhy. Fig. 3



dy. To run, to run a - way to
ist. So I run, I run a - way, to the

1.

find light what you be-lieve. And I leave be -
of mas - o - chists. And (Ooh. _____)

Elec. Gtr. 1 Rhy. Fig. 4

T
A
B

hind this hur - ri - cane of f***-ing lies. 2. I
(Ooh. _____) end Rhy. Fig. 4

T
A
B

* Bass plays Ab.

2.
w/Rhy. Fig. 4 (Elec. Gtr. 1)

I leave be - hind this hur - ri - cane of f***-ing
(Ooh. _____) (Ooh. _____)

T
A
B

w/Rhy. Fig. 4 (Elec. Gtr. 1) 1st 3 meas. only

Eb/A^b 8fr. 333 Ab5 6fr. 134 Eb/A^b 8fr. 333 Ab5 6fr. 134 Eb/A^b 8fr. 333 Db5 4fr. 133 Ab5 4fr. 134 Db5 4fr. 133 Ab5 4fr. 134 Db5 4fr. 133 Ab5 4fr. 134 Eb/A^b 8fr. 333 Ab5 6fr. 134 Eb/A^b 8fr. 333 Ab5 6fr. 134 Eb/A^b 8fr. 333

lies. _____ And I _____ walked this line _____ a
 _____) (Ooh. _____)

mil - lion and one f*** - ing times. But not this
 (Ooh.)

Elec. Gtr. 1

TAB

[illegible][illegible]

Guitar Solo:

w/Rhy. Fig. 3 (Elec. Gtr. 1) 8 times

Ab5 Gb5 Db5 Ab5 Gb5 Db5 Ab5 Gb5 Db5 Ab5 Gb5 Db5

T 11 9 13 9 11 9 8 6 9 6 8 8

A 8 6 10 6 8 6 5 3 6 3 5 5

B

Ab5 Gb5 Db5 Ab5 Gb5 Db5 Ab5 Gb5 Db5 Ab5 Gb5 Db5

T 11 9 13 9 11 9 8 6 9 6 8 8 9

A 8 6 10 6 8 6 5 3 6 3 5 5 6

B

Elec. Gtr. 4

T

A

B 5/6

w/Rhy. Fig. 4 (Elec. Gtr. 1)

Ab5 Db5 Ab5 Db5 Ab5 Eb/Ab Ab5 Eb/Ab Ab5 Eb/Ab

T 9 9 11 11 9 9

A 6 6 8 8 6 6

B

T 7 6 9 6 7 6 9 6 7 6 9 8 9 8 11 8 9 8 11 8 9 8 8 6

A 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

B

Db5 4fr. 133 Ab5 4fr. 134 Db5 4fr. 133 Ab5 4fr. 134 Db5 4fr. 133 Ab5 4fr. 134 Eb/Ab 8fr. 333 Ab5 6fr. 134 Eb/Ab 8fr. 333 Ab5 6fr. 134 Eb/Ab 8fr. 333

T 9 9 11 11
 A 6 6 8 8
 B

T 7 6 9 6 7 6 9 6 7 6 8
 A 6 6 6 6 6 6 6 6 6 6 6
 B

Bridge:

All Gtrs. tacet
piano & vocal only

Fm Eb Ab Db

I don't feel an - y shame, — I won't a - pol - o - gize

Eb Ab Db Eb

when there ain't no - where you can go. — Run - ning a - way — from pain — when

Ab Db Eb

you've been vic - tim - ized. Tales from an - oth - er bro - ken... —

Outro:

w/Rhy. Fig. 3 (Elec. Gtr. I) 4 times

Ab5 4fr. 134 Gb5 4fr. 134 Db5 4fr. 133 Ab5 4fr. 134 Gb5 4fr. 134 Db5 4fr. 133

You're leav - ing, you're leav - ing,

(Home. —)

_____)

home?

Elec. Gtr. 2

[illegible]

Elec. Gtr. 1

[illegible]

HOLIDAY

Words by BILLIE JOE
Music by GREEN DAY

Moderately fast ♩ = 142 (♩ = $\frac{3}{4}$)

Intro:

Elec. Gtr. 1 Rhy. Fig. 1 end Rhy. Fig. 1

mf

Fm 8fr. Db 4fr. Ab 11fr. Eb 6fr. Fm 8fr. Db 4fr. Ab 11fr. Eb 6fr.

13421 1333 1333 1333 13421 1333 1333 1333

T 9 9 6 6 13 13 8 8 8 9 9 6 6 13 13 8

A 8 8 4 4 11 11 6 6 6 8 8 4 4 11 11 6

B 8 8 4 4 11 11 6 6 6 8 8 4 4 11 11 6

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

Fm 8fr. Db 4fr. Ab 11fr. Eb 6fr. Fm 8fr. Db 4fr. Ab 11fr. Eb 6fr.

13421 1333 1333 1333 13421 1333 1333 1333

Say, hey, cha._____

Elec. Gtr. 2

f 3 3

P.M. - - - - -

T

A

B 10 10 10 10 10 10

F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr. F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr.

13 13 13 13 13 13 13 13

Cont. in slashes

T

A 10 10 6 6 8 8 8 8 10 10 6 6 8 8 8 8

B 8 8 4 4 6 6 6 6 8 8 4 4 6 6 6 6

Verse:

Elec. Gtr. 2

F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr. F5 8fr. Db5 4fr.

1. Hear the sound of the fall - ing rain com - ing down like an
 2. Hear the drum pound - ing out of time, an - oth - er pro - test -

Ar - ma - ged - don flame. (Hey.) The shame, the ones who died with -
 or has crossed the line (Hey.) to find the mon - ey's on the

out a name. _____ Hear the dogs howl - ing out of key
 oth - er side. _____ Can I get an - oth - er "A - men?" (A -

to a hymn called "Faith and mis - ery," _____ (Hey.) and bleed, the
 men.) There's a flag wrapped a - round a score of men. (Hey.) A gag, a

com - pa - ny lost the war to - day. _____
 plas - tic bag on a mon - u - ment. _____ }

Cont. rhy. simile

Chorus:

F5
134

Elec. Gtr. 2

Db5 4fr.
133

Ab5 4fr.
134

Cont. rhy. simile

I beg to dream and dif - fer from the hol - low lies.

Eb5 6fr.
133

F5
134

Db5 4fr.
133

This is the dawn - ing of the

Ab5 4fr.
134

C5 3fr.
133

1.

Elec. Gtr. 2

rest of our lives on hol - i - day.

w/Rhy. Fig. 1 (Elec. Gtr. 1)

Fm 8fr.
13421

Db 4fr.
1333

Ab 11fr.
1333

Eb 6fr.
1333

Fm 8fr.
13421

Db 4fr.
1333

Ab 11fr.
1333

Eb 6fr.
1333

2.

Elec. Gtr. 2

on hol - i - day.

Elec. Gtr. 2

Elec. Gtr. 3

3 3

P.M. - - - - -

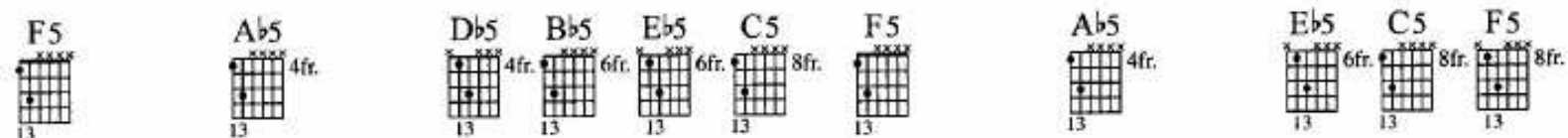
f

TAB

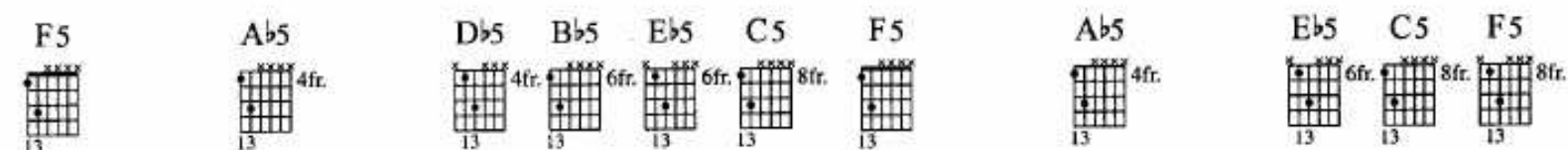
10 10 10 10 10 10

8

Interlude:



Hey.



Guitar Solo:



Elec. Gtr. 2 Cont. rhy. simile

(Ooh...)

Elec. Gtr. 4 *f*

Db 4fr. 1333 Ab 4fr. 134211 C 3fr. 1333

T 6 6 6 8 9 8 (8) 6 5 5 5 5 8 8 8 8 8 13 13 13 13 13 17 17 17 17 17 17 17 17 17

A

B

Elec. Gtr. 2 tacet

F5* Ab5 Db5 Bb5 Eb5 C5 F5 Ab5 Eb5 C5 F5

T 10

A

B

*Chords implied by bass gtr.

Ab5 Db5 Bb5 Eb5 C5 F5 Ab5 Eb5 C5 F5

3

The rep - re - sen - ta - tive from Cal - i - for - nia has the floor.

T

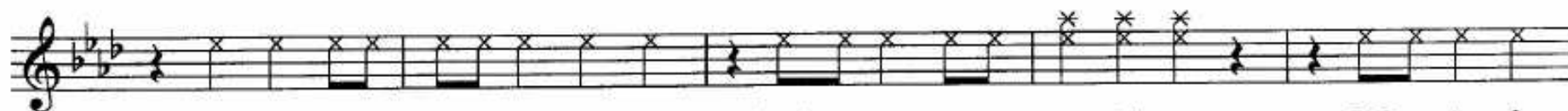
A

B

Bridge:

Elec Gtrs. tacet

F5 A♭5 D♭5 B♭5 E♭5 C5 F5 A♭5 E♭5 C5 F5 A♭5



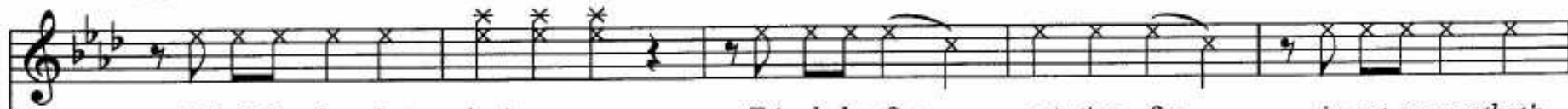
Zieg Heil to the Pres-i-dent gas-man, bombs a-way is your pun-ish-ment. Pul-ver-ize the

D♭5 B♭5 E♭5 C5 F5 A♭5 E♭5 C5 F5 A♭5 D♭5 B♭5 E♭5 C5



Eif-fel Tow-ers, who crit-i-cize your gov-ern-ment. Bang, bang goes the bro-ken glass and

F5 A♭5 E♭5 C5 F5 A♭5 D♭5 B♭5 E♭5 C5 F5 A♭5



kill all the fags that don't a-gree. Tri-als by fire— set-ting fire— is not a way that's

Elec. Gtr. 3



meant for me.

Just 'cause...

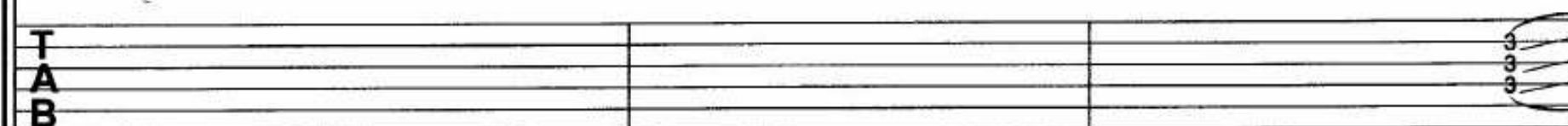
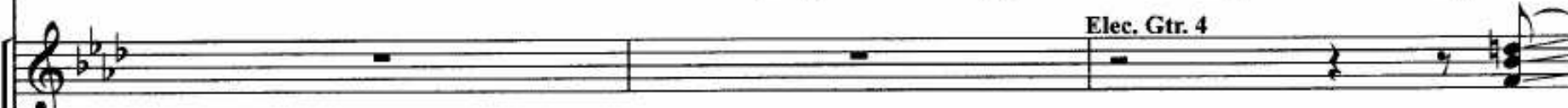
(Hey,

hey,

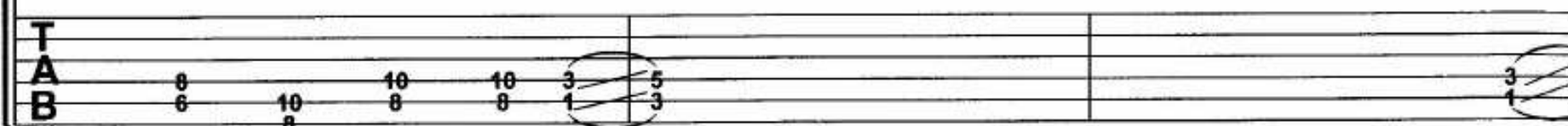
hey,

hey,

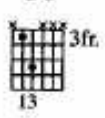
Elec. Gtr. 4



Elec. Gtr. 3

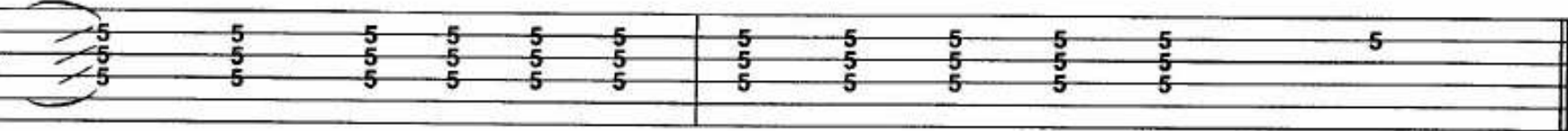
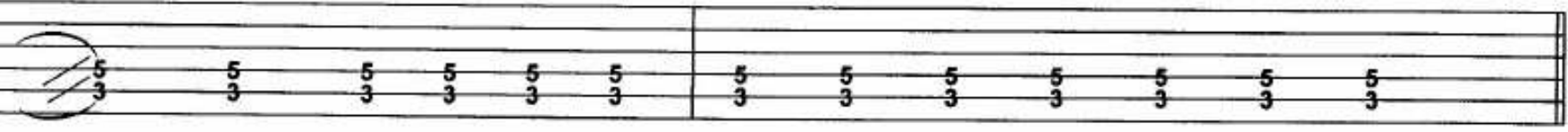


C5



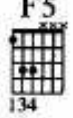
just 'cause, be - cause we're out - laws, yeah.
hey, hey, hey, hey.)

TAB

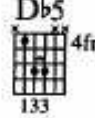



Chorus:

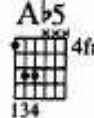
F5



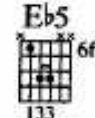
Db5



Ab5



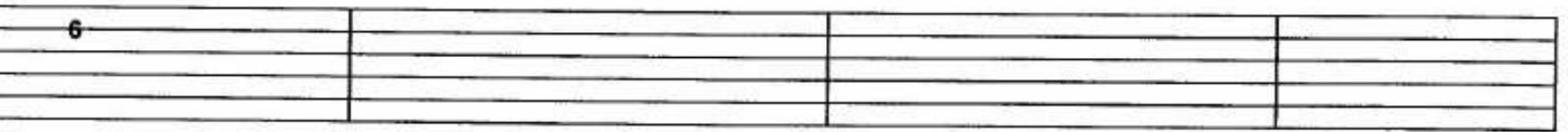
Eb5



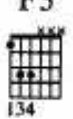
Resume chorus fig. simile

I beg to dream and dif - fer from the hol - low lies.

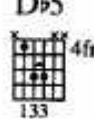
TAB



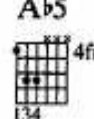
F5



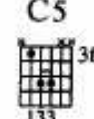
Db5



Ab5



C5



This is the dawn - ing of the rest of our lives.

F5 Db5 Ab5 Eb5

I beg to dream and dif - fer from the hol - low lies.

F5 Db5 Ab5

This is the dawn - ing of the rest of our lives....

C5

this is our lives on hol - i - day.

Outro:

w/Rhy. Fig. 1 (Elec. Gtr. 1)

w/Rhy. Fig. 1 (Elec. Gtr. 1)
1st 3 meas. only

F5 Db5 Ab5 Eb5 F5 Db5 Ab5 Eb5 F5 Db5

Elec. Gtr. 2 resumes intro. fig. simile

Ab5 Eb5 F5 Db5 Eb5 C5 F5 F5

Elec. Gtr. 2

TAB

*Sustained chord segues to
"Boulevard of Broken Dreams."

BOULEVARD OF BROKEN DREAMS

Words by BILLIE JOE
Music by GREEN DAY

Moderately slow ♩ = 86

Intro:



Elec. Gtr. 2

Rhy. Fig. 1

mf
w/delay effect repeating a 16th-note pattern for each 1/4 note

*Elec. Gtr. 1

f

*Chord is held over from previous song "Holiday."

Verses 1 & 2:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 7 times



Acous. Gtr.

mf

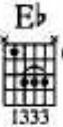
Cont. rhy. simile

1. I walk a lone - ly road, the on - ly one that I have ev - er known.
2. I'm walk - ing down the line that di - vides me some - where in my



— mind. Don't know where it goes, but it's home to me and I walk a - lone.
On the bor - der - line of the edge and where I walk a - lone.







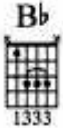

I walk this emp - ty street
Read be - tween the lines of

Elec. Gtr. 3 Rhy. Fig. 2
mf

T
A
B

Rhy. Fig. 2A
Elec. Gtr. 4
mf

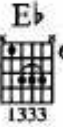
T
A
B



on the bou - le - vard of bro - ken dreams, where the cit - y sleeps and
what's f***ed up and ev - ery - thing's al - right. Check my vi - tal signs and

w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4) both 2 times

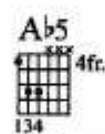
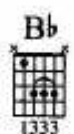
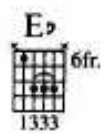
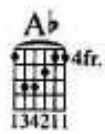







I'm the on - ly one and I walk a - lone.
know I'm still a - live and I walk a - lone. } I walk a - lone, I walk a - lone.

Chorus:



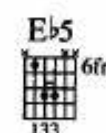
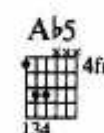
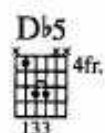
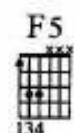
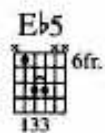
Elec. Gtr. 1

I walk a - lone, I walk a... My shad - ow's the on -

Elec. Gtr. 1

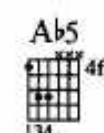
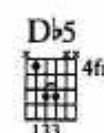
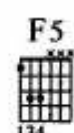
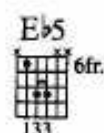
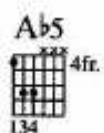
Cont. in slashes

T
A
B



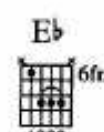
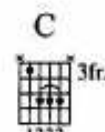
Cont. rhy. simile

- ly one that walks be - side me. My shal - low heart's the on - ly thing that's beat - ing.



Some - times I wish some - one out there will find me. 'Til then I walk

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times



Acous. Gtr. resume verse fig. simile

a - lone. Ah. Ah. Ah. Ah.

1. 2.

Fm 134111 Ab 134211 4fr. Eb 1333 6fr. Bb 1333 Eb 1333 6fr. Bb 1333 Ab/C 3111

Ah. Ah. Ah. I walk a-lone, I walk a...

Elec. Gtr. 1

Cont. in slashes

T A B

Guitar Solo:

Db5 133 4fr. Ab5 134 4fr. Eb5 133 6fr. F5 134 Db5 133 4fr. Ab5 134 4fr.

Elec. Gtr. 1

Elec. Gtr. 5

f

T 6 6 6 6 8 9 9 9 9 9 9 13 11 11 11 11 11 8 9 9 9 9 9 9 9 9 6 6 6 6 8 9 9 9 9 9 9 13 11

A 3 3 3 3 5 6 6 6 6 6 6 10 8 8 8 8 8 5 6 6 6 6 6 6 6 6 3 3 3 3 5 6 6 6 6 6 6 10 8

B

Elec. Gtr. 6

Rhy. Fig. 3

f

T A B

9 1

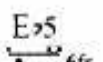
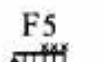
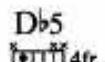
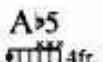
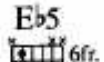
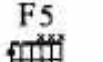
Eb5 133 6fr. F5 134 Db5 133 4fr. Ab5 134 4fr. Eb5 133 6fr. F5 134

T 11 11 11 11 8 9 9 9 9 9 9 9 9 6 6 6 6 8 9 9 9 9 9 9 13 11 11 11 11 11 8 9 9 9 9 9 9 9 9

A 8 8 8 8 5 6 6 6 6 6 6 6 6 3 3 3 3 5 6 6 6 6 6 6 10 8 8 8 8 8 5 6 6 6 6 6 6 6 6

B

w/Rhy. Fig. 3 (Elec. Gtr. 6)

— theon-ly thing_ that's beat - ing. Some - times__ I wish__ some - one out there__ will find_ me.

Elec. Gtr. 5

T A B	6 6 6 6 0 9 9 9 9 9 9 13 11	11 11 11 11 0 9 9 9 9 9 9 9 9
	3 3 3 3 5 6 6 6 6 6 6 10 8	8 8 8 8 5 6 6 6 6 6 6 6 6

D $\flat$ 5 A $\flat$ 5 C

 133 134 1333

'Til then I walk a - lone.

6 6 6 6 8 9 9 9 9 9 13 11	13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13	13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13
3 3 3 3 5 6 6 6 6 6 6 10 8	10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Outro:

Outro:

F5 Db5 Eb Bb/D Ab5 E5 Ab5 E5

Elec. Gtr. 5

TAB

6 6 6 6 6 6 6 6 6 6 8 9 9 9 5 5 5 . 9 9 5 5
3 3 3 3 3 3 3 3 3 5 6 6 6 2 2 2 . 6 6 2 2

Elec. Gtr. 1

[illegible]

ARE WE THE WAITING

Words by BILLIE JOE
Music by GREEN DAY

Moderately ♩ = 60

Intro:

Chord diagrams: A (111), D (132). Elec. Gtr. 2 = 12 fr. (5).

Drums 4 Elec. Gtr. 1 Rhy. Fig. 1 end Rhy. Fig. 1

mf hold throughout

Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 3 times

Chord diagrams: A5 (11), D5 (133) 5fr.

Elec. Gtr. 2

1. Star - ry nights, — cit - y of lights — com - ing down o - ver me. —
get - me - nots, — and sec - ond — thoughts — live in i - so - la - tion. —

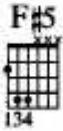
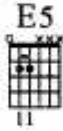
Chord diagrams: A5 (11), D5 (133) 5fr.

Cont. rhy. simile

Sky - scrap - ers, — and star - gaz - ers — in my head.
Heads or tails, — and fair - y tales — in my mind.

Chord diagrams: A5 (11), D5 (133) 5fr.

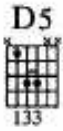
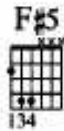
Are we, we are, — are we, we are — the wait - ing — un - known? —
Are we, we are, — are we, we are — the wait - ing — un - known? —

F#5  E5 

This dirt - y town, was burn - ing down in my
The rage and love, the sto - ry of my
Elec. Gtr. 1

T A B

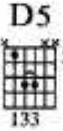
9 11 11 10 11 11 7 9 9 9 9 9

D5  5fr. F#5  134

dreams. life. The Lost and found, Sub -
Je - sus of

T A B

5 7 7 7 7 7 5 7 7 7 7 9 11 11 10 11 11

E5  11 D5  5fr. 133

cit - y bound in my dreams. And scream - ing...
ur - bia is a lie.

12 fr.  5

Elec. Gtr. 2 =

T A B

7 9 9 9 9 9 7 9 7 7 7 7 5 7 7 7 7

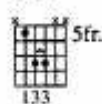
Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

A5



D5



Elec. Gtr. 2 resume verse fig. simile

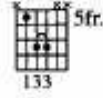
“Are we, we are,— are we, we are— the wait - ing?”— And scream-ing...

1. 2.

A5



D5



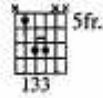
“Are we, we are,— are we, we are— the wait - ing?”— 2. For -

w/Rhy. Fig. 1 (Elec. Gtr. 1) 3 times

A5



D5

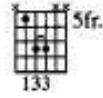


“Are we, we are,— are we, we are— the wait - ing?”— And scream-ing...

A5



D5

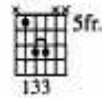


“Are we, we are,— are we, we are— the wait - ing?”—

A5



D5



“Are we, we are,— are we, we are— the wait - ing?”—

*Segue to “St. Jimmy.”

A5 11 D5 13

Com-ing at you on the count of one two... one, two, three, four!

Elec. Gtr. 2

TAB 0 0 0 0 0 0 0 0 0

Dbl. time ♩ = 272

A5 11 D5 13 5fr. E5 13 7fr. A5 11

A5 11 D5 13 5fr. E5 13 7fr. A5 11

Cont. rhy. simile

Verses 2 & 3:

A5 11 D5 13 5fr. E5 13 7fr. A5 11

Cont. rhy. simile

2. My name is Jim-my and you'd bet-ter not wear it out.

3. Cig-a-rettes and ra-men and a lit-tle bag of dope.

Su-i-cide com-man-do that your mom-ma talked a-bout.

I am the son of a bitch and Ed-gar Al-lan Poe.

D5 13 5fr. E5 13 7fr. A5 11

King of the for-ty thieves and I'm here to rep-re-sent

Raised in the cit-y in the hail of lights,

the need - le in the vein of the es - tab - lish - ment. } I'm the
 pro - duct of war and fear that we've been vic - tim - ized.

Pre-chorus:

pa - tron saint of the de - ni - al with an

an - gel face and a taste for sui - cid - al.

Resume rhy. simile

taste for sui - cid - al.

Interlude:

Cont. rhy. simile

Are you talk - ing to me?—

A5 D5 A5 D5 E5

A5 D5 A5 D5 E5

I'll give you some-thing to cry — a - bout.

1.-3.

A5 E5 C5 Eb5

Elec. Gtr. 1

4.

A5 D5

Saint Jim - my!

E5 A5 A5

D5 E5

Half time ♩ = 136

Guitar Solo:

A5

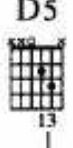


Elec. Gtr. 3

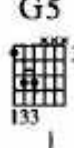
f pick sl.

TAB

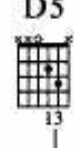
D5



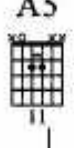
G5



D5



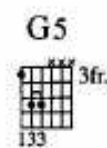
A5



TAB

7 7 7 7 7 8 7 10 10 12 (12)

Verse 4:



Cont. rhy. simile

Bkgd. Vocal Fig. 1

name is Saint Jim-my, I'm a son of a gun, — I'm the one that's from the way out - side —
(Ooh, —

w/Bkgd. Vocal Fig. 1, 3 times



end Bkgd. Vocal Fig. 1



— now. — A teen - age as - sas - sin ex - e - cut - ing some fun — in the
— Saint Jim-my.)

G5 A5

cult of the life of crime, now. I'd real-ly hate to say it but I

D5 G5 D5 A5

told you so, so shut your mouth be-fore I shoot you down, ol' boy.

D5 G5 D5

Wel-come to the club and give me some blood, I'm the res-i-dent lead-er

Chorus:

A5 A D5 E5

lost and found. It's com-e-dy and trag-e-

rit.

A D5 E5

dy. It's Saint Jim-my, and that's my

A

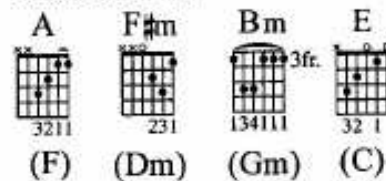
name, and don't wear it out.

GIVE ME NOVACAINE

Words by BILLIE JOE
Music by GREEN DAY

*Chord frames for Acous. Gtr. 1 w/capo IV
Fret numbers and chord symbols in
parenthesis relative to capo.

*Acous. Gtr. 1:



Moderately slow ♩ = 78

Intro:

N.C.

Acous. Gtr. 1 w/capo IV

A
(F)

F#m
(Dm)

mf

Drums



Bm
(Gm)

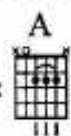
E
(C)



Verse:

w/Slide Fill 1 (Elec. Gtr. 2) 2 times, 2nd time only

**Acous. Gtr. 2:



Acous. Gtr. 1 cont. rhy. simile



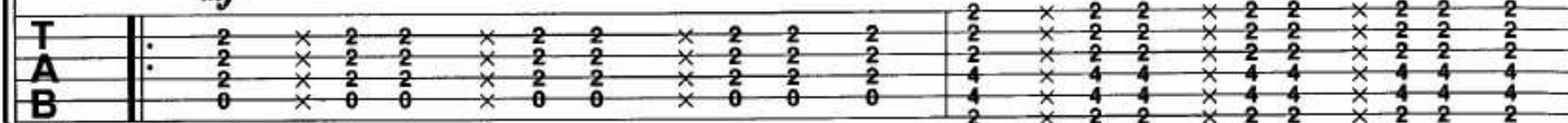
1. Take a - way the sen - sa - tion in - side,
2. Out of bod - y and out of mind,

**Acous. Gtr. 2

Rhy. Fig. 1

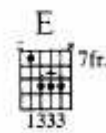
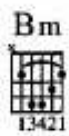


mf



** No capo.

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bit - ter - sweet mi - graine in my head. It's
kiss the de - mons out of my dreams. I

end Rhy. Fig. 1

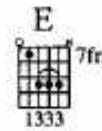
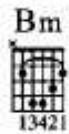
TAB

2	x	2	2	x	2	2	x	2	2	2	9	x	9	9	x	9	9	9	9
3	x	3	3	x	3	3	x	3	3	3	9	x	9	9	x	9	9	9	9
4	x	4	4	x	4	4	x	4	4	4	9	x	9	9	x	9	9	9	9
4	x	4	4	x	4	4	x	4	4	4	9	x	9	9	x	9	9	9	9
2	x	2	2	x	2	2	x	2	2	2	7	x	7	7	x	7	7	7	7
											0	x	0	0	x	0	0	0	0

w/Rhy. Fig. 1 (Acous. Gtr. 2)



like a throb - bing tooth - ache of the mind.
get the fun - ny feel - ing that it's al - right,



I can't take this feel - ing an - y - more.
Jim - my says it's bet - ter than here. } I'll tell you why.

Elec. Gtr. 1

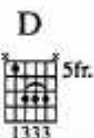
f

Cont. in slashes

TAB

12

Chorus:



Elec. Gtr. 1

Drain the pres - sure from the swell - ing.

D 5fr. 1333

This sen - sa - tion's o - ver - whelm - ing.

D 5fr. 1333 F#5 134

Give me a long kiss good - night and ev - 'ry - thing will be al - right.

B5 134 7fr. 1. E 1333 7fr.

Tell me that I won't feel a thing, so give me no - va - caine.

Elec. Gtr. 2

mf
w/slide

5

Elec. Gtr. 1 tacet
w/Rhy. Fig. 1 (Acous. Gtr. 2)

A 111

F#m 134111

Bm 13421

E 1333 7fr.

Acous. Gtr. 1 resume intro fig. simile w/capoed gtr.

Slide Fill 1

end Slide Fill 1

14 14 11 7 15 12 9 5

2.

E 7fr. 1333

A 111

G#5 4fr. 13

Elec. Gtr. 1

so give me no-va - caine. Ah, no - va-caine.

Guitar Solo:

1.2.

F#5 134

A5 11

G#5 4fr. 13

Elec. Gtr. 3

mf hold throughout

T 9 9 10 10 9 11

A 11 11 11 14 14 14 14 14 14 12 12

B 9 11 11 12 14 14 14 14 14 12 12

3.

A5 11

B5 7fr. 134

T 14 14 14 14 14 14 15 15 16 16 16 16 16 16

A 14 14 14 14 14 14 16 16 16 16 16 16 16 16

B 12 14 14 14 14 14 14 16 16 16 16 16 16 16

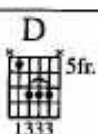
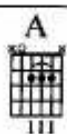
Chorus:



Resume chorus fig. simile.

Drain the pres - sure from the swell-

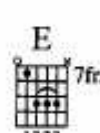
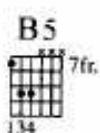
T 9 9 9 9 10 10 10 10 12 12 12 12 12 12 12 12
A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
B 7 7 8 8 7
7 7 7 7 7



- ing. This sen - sa - tion's o - ver - whelm - ing.



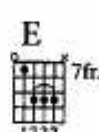
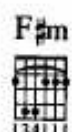
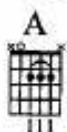
Give me a long kiss good - night and ev - 'ry-thing will be al - right.



Tell me, Jim - my, I won't feel a thing, so give me no - va - caine.

Outro:

w/Rhy. Fig. 1 (Acous. Gtr. 2)



Both gtrs. ◇ ◇

Acous. Gtr. 1 resume intro fig. simile w/capoed gtr.

SHE'S A REBEL

Moderately fast ♩ = 148

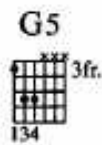
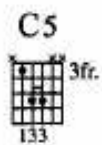
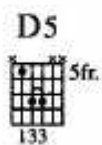
Chorus

Words by BILLIE JOE
Music by GREEN DAY



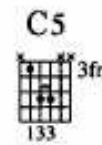
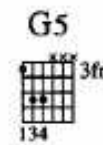
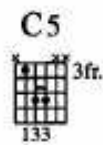
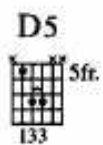
Elec. Gtr. 1 *f*

She's a reb - el, she's a saint, she's the salt of the



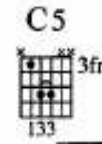
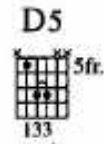
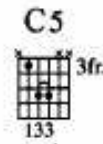
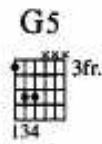
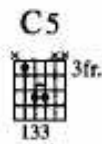
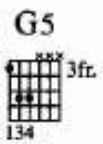
earth and she's dan - ger - ous, She's a reb - el, vig - i - lan - te,

Verse:



miss-ing link on the brink of de - struc - tion.

1. From Chi - ca - go
2. Is she dream - ing



to To - ron - to, she's the one that they call "old what's - 'er - name." what I'm think - ing. Is she the moth - er of all bombs gon - na det - o - nate?

G5 3fr. C5 3fr. G5 3fr. C5 3fr. G5 3fr. C5 3fr.

Cont. rhy. simile

She's the sym - bol of re - sis - tance, and she's hold - ing on my
Is she trou - ble like I'm trou - ble? Make it a dou - ble twist of

1. D5 5fr. C5 3fr. G5 3fr. C5 3fr. G5 3fr. C5 3fr.

heart like a hand gre - nade.

G5 3fr. C5 3fr. D5 5fr. C5 3fr. 2. D5 5fr. C5 3fr.

Bridge: fate or a mel - o - dy that

Elec. Gtr. 1 Em 7fr. B5 7fr. C5 3fr. G5 3fr.

she sings, the rev - o - lu - tion, the dawn - ing of our lives...
(Ooh, Ooh.)

C5 8fr. B5 7fr. Em 7fr.

She brings this lib - er - a - tion, that
Ooh, ooh.

F 8fr. D 5fr. B5 7fr. A5 5fr. C5 8fr. G5 10fr. D5 10fr.

I just can't de - fine. Well, noth - ing comes to mind. Yeah.

Ooh, ooh.)

Guitar Solo:

1. 2.

G5 3fr. C5 3fr. G5 3fr. C5 3fr. G5 3fr. C5 3fr. D5 5fr. C5 3fr. D5 5fr. C5 3fr.

Elec. Gtr. 2 Resume verse fig. simile Rhy. Fig. 1 end Rhy. Fig. 1

f

T A B

12	12	12	12	12	12	11	11	11	11	12	14	12	11	11	11	11	12	14
10	10	10	10	10	10	9	9	9	9	10	12	10	9	9	9	9	10	12

Bridge:

Em 7fr. B5 7fr. C5 3fr. G5 3fr.

Resume bridge fig. simile

She sings the rev - o - lu - tion, the dawn - ing of our lives.

(Ooh, ooh. Ooh.)

C5 8fr. B5 7fr. Em 7fr. F 8fr. D 5fr.

She brings this lib - er - a - tion that I just can't de - fine.

Ooh, ooh. Ooh, ooh.

Chorus:

B5 7fr. A5 5fr. C5 8fr. G5 10fr. D5 10fr. G5 3fr.

Resume chorus fig. simile

Well, noth - ing comes to mind. She's a reb - el, she's a saint,

C5

36

133

C5

133

C5



Diagram C5 shows a 5x5 grid. The top edge is labeled 'a' and 'b'. The right edge is labeled '3f'. The central square is shaded.

C5

3fr.

133

C5



133

C5

30

133

G5

30

134

EXTRAORDINARY GIRL

Moderately ♩ = 112

Words by BILLIE JOE
Music by GREEN DAY

Intro:

Percussion 8 N.C. Elec. Sitar

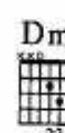
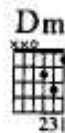
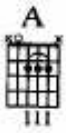
TAB

Drums

TAB

Faster ♩ = 142

band enters



Elec. Sitar

Rhy. Fig. 1A

end Rhy. Fig. 1A

mf

TAB

Elec. Gtr. 1

Rhy. Fig. 1

end Rhy. Fig. 1

f

TAB

Verse:

A **Dm** **A**

1. She's an ex - traor - di - nar - y girl in an
 2. She sees the mir - ror of her - self, an im -

Rhy. Fig. 2

Dm **A** **G5**

or - di - nar - y world, and she can't seem to get a - way.
 age she wants to sell, to an - y - one will - ing to buy.

A

He **He** **lacks the**
end Rhy. Fig. 2 **Elec. Sitar** **steals the**
Rhy. Fig. 2A

TAB

5

2 2 2 2 0 3 3 3 3 0 2 2 2 2 0 3 3 3 3 0 2 2 2 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 0 2 2 2 2 0 3 3 3 3 0 3 3 3 3 0 3 3 3 3 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3

11 11 9 11 11 9 11 12 11 9 11 11 9 5 3 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus: Dm A

cour - age in his mind, like a child left be - hind,
 im - age in her kiss, from her hearts a - poc - a - lypse,

TAB: 6 9 6 5 3 5 6 3 6

A G5 A

like a pet left in the rain.
 from the one called "what's - 'er - name."

Elec. Gtr. 2 = 14 fr. open *f* 8 8

end Rhy. Fig. 2A

TAB: 5 5 5 3 3 3 2

Chorus:

F#5 E5 D E F#m E

She's all a - lone a - gain wip - ing the tears from her eyes.

Elec. Gtr. 2

D E D E

Some days he feels like dy - ing,

D 5fr. 1333 Dm 5fr. 1342 w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Sitar) A 111 Dm 231

N.C. (Drums)

she gets so sick of cry - ing.

Interlude:

w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Sitar)

A 111 Dm 231 2. A 111 Dm 231

N.C. (Drums)

A 111 Dm 231 A 111 G5 2 34 A 111

1. 2.

Chorus:

F#5 134 E5 11 D 5fr. 1333 E 7fr. 1333 F#m 9fr. 1342 E 7fr. 1333

Resume chorus fig. simile

She's all a - lone a - gain wip - ing the tears from her eyes.

D 5fr. 1333 E 7fr. 1333 D 5fr. 1333 E 7fr. 1333

Some days he feels like dy - ing,

D 5fr. 1333 E 7fr. 1333 D 5fr. 1333

some days it's not worth try - ing. Now that they both

E Dm N.C.
1333 1333 1342 (Drums)

are find - ing she gets so sick of cry - ing.

Outro:

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Sitar), both 2 times

A Dm A
111 231 111

She's an ex - traor - di - nar - y girl, an ex -

Dm A Dm
231 111 231

traor - di - nar - y girl, an ex - traor - di - nar - y

A Dm
111 231

an ex - traor - di - nar - y girl.

A
111

Elec. Gtr. 1

Elec. Sitar

TAB

5 6 3 5 6 3 5

E 231

G#5 4fr. 134

C#m 4fr. 1342

The dum - my failed the crash
 "What's in love is now

TAB

0 0 0 2 2 0 0 0 0 0 6 6 6 6 6 6 6

0 0 0 2 2 0 0 0 0 0 4 4 4 4 4 4 4

G#5 4fr. 134

C#m 4fr. 1342

test, now col - lect - ing un - em - ploy - ment checks. Like a
 in debt," on your birth cer - tif - i - cate. So

TAB

5 5 5 5 5 5 6 6 6 6 6 6 5 5 5 5 5 X
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 X
 4 4 4 4 4 4 X 6 6 6 6 6 6 4 4 4 4 X

A5 11

F#5 134

1. B5 133 A5 11 B5 133

flunk - ie on - ly a - long for the ride.
 strike the f*** - ing match to light this fuse,

TAB

2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 2 4
 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 2 4
 0 0 0 0 0 0 0 2 2 2 2 2 0 0 0 0 2

2.
B5 A5 B5 A5 B5

fuse.

TAB

4	4	4	4	4	4	4	X	4	4	4	2	4	4	4	2	4
4	4	4	4	4	4	4	X	4	4	4	2	4	4	4	2	2
2	2	2	2	2	2	2	X	2	2	2	0	0	2	2	2	0

A5 B5 A5

TAB

4	4	4	2	4	4	4	4	4	2
4	4	4	2	2	4	4	4	4	2
2	2	2	0	2	2	2	2	2	0

Pre-chorus:

The town bish-op's an ex - tor-tion - ist, and he don't e - ven know that

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

you bet - ter run for your f*** - ing life.

Cont. in slashes

TAB

4 4 4 4 4 4 4

4 4 4 4 4 4 4

2 2 2 2 2 2 2

0 0 0 0 0 0 0

12

E5

7fr.

133

E5 B5 A5

7fr. 133 11

Elec. Gtr. 2

It's not o - ver till you're un - der - ground.

E5 7fr. B5 133 A5 11

Cont. rhy. simile

It's not o - ver be - fore — it's too late.

Midtro:

E **G#5**

Where will all the mar - tyrs go when the vi - rus cures it - self?_

Elec. Gtr. 3

f

T 4 4 4 5 5 5 4 4 4 5 5 5 4 4 5 5 4 4 4 4 4 4 4 4

A

B

Elec. Gtr. 1

T

A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 8 8 8 8 8 8 8 8

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6

C#m

— And where will we all go when it's too

T 4 4 4 4 4 4 4 4 4 4 4 5 5 5 4 4 4 5 5 5 4 4 5 5

A

B

T

A 8 8 8 8 8 8 8 8 9 9 9 9 8 8 8 8 4 4 4 4 8 8 8 8

B 6 6 6 6 6 6 6 6 7 7 7 7 6 6 6 6 2 2 2 2 6 6 6 6

Interlude:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile

A5

late? Late! _____

E **G#5** 4fr.

Elec. Gtr. 3

Elec. Gtr. 2 - pick sl.

TAB

5 5 5 5 5 5 5 5 5 5

9 9 9 9 8 8 8 8 4

7 7 7 7 6 6 6 6 2

C#m 4fr. **A5** **E**

Elec. Gtr. 3

TAB

5 4 5 4 5 4 5 4 4

G#5 4fr. **C#m** 4fr.

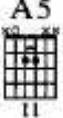
I'll tow 'em back.

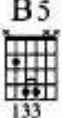
TAB

4 4 4 5 5 5 4 2 4 4 4 4 9 9 9 9 8 8 8 8 4 4 4 4 8 8 8 8

7 7 7 7 6 6 6 6 7 7 7 7 6 6 6 6 2 2 2 2 6 6 6 6

Bridge

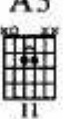
A5  11

B5  133

You're not the Je - sus of Sub -

TAB: 9 9 9 9 8 8 8 8 | 4 4 4 4 4 | 4 | 4 4 4 4 4 4 4 4

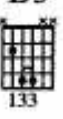
B: 7 7 7 7 6 6 6 6 | 2 2 2 2 2 | 0 0 | 2 2 2 2 2 2 2 2

A5  11

ur - bi - a. The Saint Jim - my is a fig - ment of...

TAB: 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 2

B: 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 0 0

B5  133

Your fa - ther's rage and your moth - er's love

TAB: 2 2 2 2 2 2 2 | 2 2 2 2 2 2 4

B: 0 0 0 0 0 0 0 | 0 0 0 0 0 0 2

Chorus:

B5



133

Resume chorus fig. simile

made me the id - i - ot A - mer - i - ca. It's not o -

A5



11

E5
7fr.
133

B5

133



A5



U

E5
7fr
133

B5

133

ver be - fore_ it's too late. This cit-y's burn - ing,

A5 C5 E5 B5 A5

11 3fr. 7fr. 133 11

A5



11

C5

3fr.

133

E5
 7fr.
 133

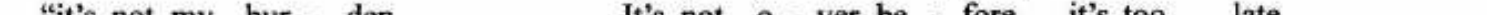
B5

133

A5



11



 "it's not my bur - den. It's not o - ver be - fore_ it's too late. Well,

Outro:

E
7ff.
1333

G#5
4fr.
134

Elec. Gtr. 2

she said "I can't take this place, I'm

The image shows a musical score for guitar and vocal parts. The guitar part is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It consists of a series of eighth notes, mostly on the G#4 string, with some sixteenth notes and a final quarter note marked with an 'x'. The vocal part is written on a single staff with a treble clef and a key signature of three sharps. It consists of a series of quarter notes, mostly on the G#4 string, with some eighth notes and a final quarter note marked with an 'x'. The lyrics are: "she said 'I can't take this place, I'm".

Elec. Gtr. 3 Rhy. Fig. 2

[illegible]

C#m 4fr. 1342

A5 11

leav - ing it be - hind." Well,

end Rhy. Fig. 2

T	13 13 13 13 13 13 13 13	13 13 13 13 13 13 13 13	14 14 14 14 14 14 14 14	14 14 14 14 14 14 14 14
A	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12
B				

E 7fr. 1333

G#5 4fr. 134

Cont. rhy. simile

she said "I can't take this town, I'm

C#m 4fr. 1342

A5 11

leav - ing you to - night."

E5 11

Elec. Gtr. 2

Elec. Gtr. 1

Play 3 times

T	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	9
A	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7	7
B			

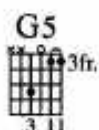
WAKE ME UP WHEN SEPTEMBER ENDS

Words by BILLIE JOE
Music by GREEN DAY

Moderately ♩ = 104

Intro:

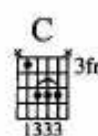
Verse 1:



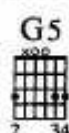
Acous. Gtr. *mf* hold throughout

Rhy. Fig. 1

TAB: 5 0 3 5 0 3 5 0 3 5 0 3 4 0 4 0 3

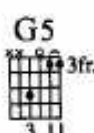
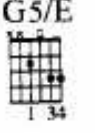


TAB: 2 0 3 2 0 3 0 0 3 0 0 3 3 5 5 5 5 5



end Rhy. Fig. 1

TAB: 3 5 4 5 5 4 5 5 3 0 3 0 0 3 0 0 3 0

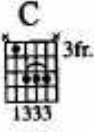
G5  G5/F#  G5/E 

Like my fa - ther's come to pass, — sev - en years — has gone —

Elec. Gtr. 1
8va throughout
Rhy. Fig. 2

TAB 5 0 3 5 0 3 4 0 3 4 0 3 2 0 3 2 0 3

TAB 20 19 17

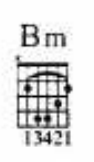
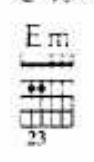
G5/D  C  Cm 

— so fast. — Wake me up — when Sep - tem - ber ends. —

TAB 0 0 3 0 0 0 3 5 5 5 5 5 5 4 5 5 4 5 5 3 5

TAB 15 13 16

Chorus



Here comes the rain a - gain,

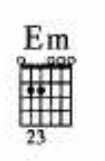
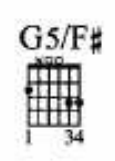
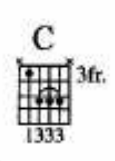
Guitar melody line for the first chorus phrase.

TAB 3 0 0 0 0 0 3 0 0 0 0 0 0 2 0 0 2 4 4 4 3 4 4

end Rhy. Fig. 2 Rhy. Fig. 3

end Rhy. Fig. 2 Rhy. Fig. 3

TAB 20 17 16



fall - ing from the stars. Drenched in my

Guitar melody line for the second chorus phrase.

TAB 3 5 5 5 5 5 0 0 0 0 0 0 0 2 0 0

end Rhy. Fig. 2 Rhy. Fig. 3

TAB 17 17 15 17

Bm C D

13421 1333 1333

3fr. 5fr.

pain a - gain, be - com - ing who we are.

end Rhy. Fig. 3

16 17 17 15

Verse 2:

w/Rhy. Figs. 1 (Acous. Gtr.) & 2 (Elec. Gtr. 1)

G5 G5/F# G5/E

3fr. 3fr. 3fr.

3 11 2 11 1 34

As my mem - o - ry rests, but nev - er for - gets what

G5/D C Cm G5

34 1333 13421 2 34

I lost. Wake me up when Sep - tem - ber ends.

Interlude:

G5

3fr.

3 11

Acous. Gtr. Drums enter

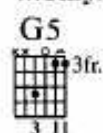
5 0 3 5 0 3 5 0 3 5 0 3

Elec. Gtr. 2

mf hold throughout

Verse 3:

w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times



Sum - mer has come and passed, the in - no - cent can nev -

Elec. Gtr. 2

Rhy. Fig. 4



- er last. Wake me up when Sep - tem - ber ends.

end Rhy. Fig. 4 Rhy. Fig. 5

T
A
B

5 0 3 5 0 3

G5/F# G5/E G5/D

bells a - gain, like we did when spring be - gan.

Wake me up, — when Sep - tem - ber ends. —

[illegible]

Chorus:**w/Rhy. Fig. 3 (Elec. Gtr. 1)**

E5 11 Bm 13421 C 3fr. 1333

Elec. Gtr. 2

Cont. rhy. simile

Here comes the rain a - gain fall - ing from the stars.

G5 3fr. 134 D/F# 2fr. 14 E5 11 Bm 13421 C 3fr. 1333

— Drenched in my pain a - gain, be - com - ing who we are.

Verse 4:**w/Rhy. Fig. 5 (Elec. Gtr. 2)**

D 5fr. 1333 G5 3fr. 3 11 G5/F# 3fr. 2 11

— As my mem - o - ry rests, but

G5/E 1 34 G5/D 34 C 3fr. 1333

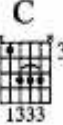
nev - er for - gets what I lost. Wake me up

Cm 3fr. 13421 G5 3fr. 134 D/F# 2fr. 14

when Sep - tem - ber ends.

Guitar Solo:

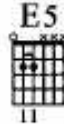


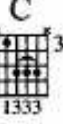
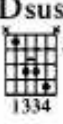


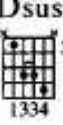
Elec. Gtr. 2  Elec. Gtr. 3  Cont. rhy. simile

f





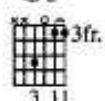





Wake Me Up When September Ends - 10 - 8
PGM0423

Interlude:

G5

8^{va} throughout

Elec. Gtr. 1

Rhy. Fig. 6

end Rhy. Fig. 6

Staff 1: Melody line for Elec. Gtr. 1, Rhy. Fig. 6. The staff shows a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, 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D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357,

- er last. — Wake me up — when Sep - tem - ber ends. —

Elec. Gtr. 2

TAB

w/Rhy. Fig. 4 (*Elec. Gtr. 2*)

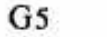




Like my fa - ther's come to pass, — twen - ty years — has gone —

— so fast. — Wake me up — when Sep - tem - ber ends. —





Elec. Gtr. 2 

Cont. rhy. simile



Elec. Gtr. 2

Wake me up _____ when Sep - tem - ber ends. _____



N.C. Hand Claps

You taught me how to live.

TAB

Elec. Gtr. 2

TAB

12-0

Interlude:



Elec. Gtr. 2

TAB

12-0

band enters



In the

TAB

* Elec. Gtr. 2 dbld. by Acous. Gtr.

Verse 2:



Elec. Gtr. 2 cont. rhy. simile

streets of shame where you've lost your dreams in the rain. — There's no



signs of hope, the stems and seeds of the last of the dope. — 3. There's a

Verses 3 & 4:



Elec. Gtr. 2 cont. rhy. simile

glow of light, the Saint — Jim - my is the spark in the night. — Bear - ing
 crowd of pain Saint Jim - my comes with - out an - y shame. — He says we're



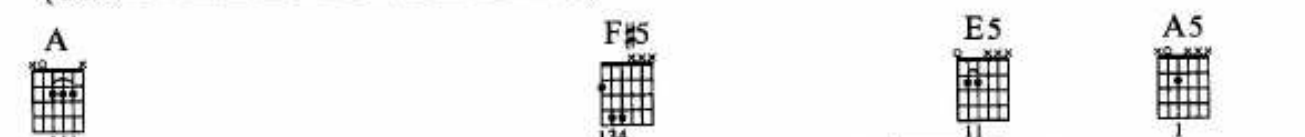
gifts and — trust, a fix - ture in the cit - y of lust. — 1. What the
 f***ed up but we're not the same, and mom and dad are the ones you can blame. — 2. Jim - my

Pre-chorus:



Elec. Gtr. 2 *Cont. rhy. simile*

hell's died your — name? What's your pleas - ure, what is your
 to — day. He blew his brains out in - to the
 (Ooh. —) (Ooh. —)



pain? Do you dream too — much? Do you
 bay. In the state of — mind, it's my
 —) (Ooh. —)

Elec. Gtr. 2

E

A5

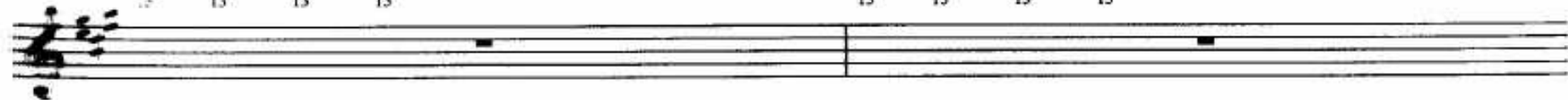
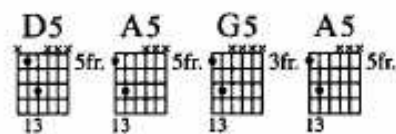
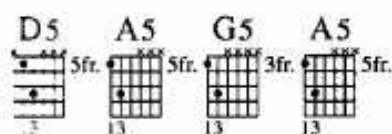
5fr

13

II. East 12th St. (2:25)

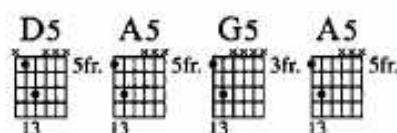
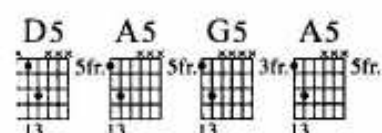
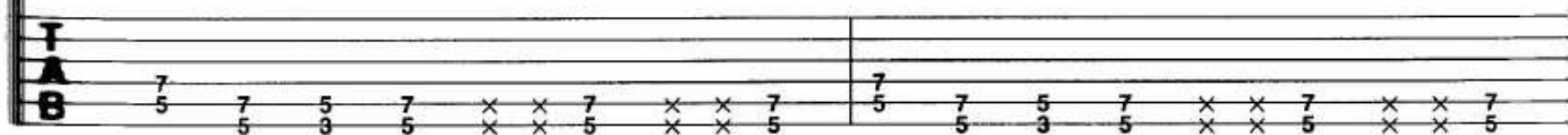
Words by BILLIE JOE
Music by GREEN DAY

Intro:



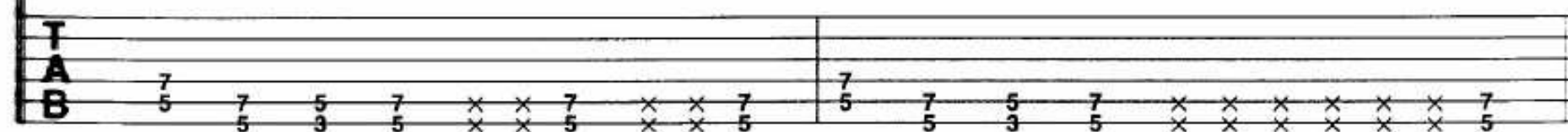
Elec. Gtr. 2

Rhy. Fig. 1



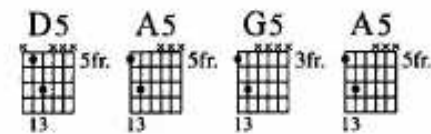
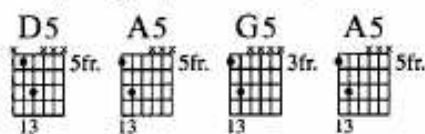
Well,

end Rhy. Fig. 1



Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

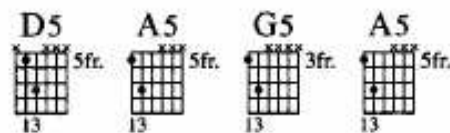
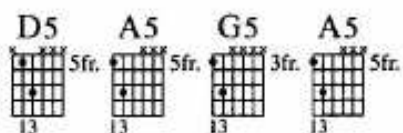


no - bod - y cares.____

Well,

no - bod - y cares.____

Does



an - y - one care____

if

no - bod - y cares?____

Well,

no - bod - y cares. Well, no - bod - y cares. Does

an - y - one care if no - bod - y cares?

Verse:

Elec. Gtr. 3
& Acous. Gtr. *mf*

Je - sus fill - ing out pa - per - work now at the fa - cil - i - ty
(Ooh.)

on East 12th Street. He's not lis - ten - ing to a word now,
(Ooh.)

he's in his own world and he's day - dream - ing. He'd rath - er be do - ing
(Ooh.)

some - thing else, now, like cig - a - rettes and cof - fee with the un - der bel - ly. His



Some - bod - y get me out of here.

Acous. Gtr. Elec. Gtr. 3

T 2 2 2 2 2 3 2 0 2
 A 3 3 3 3 3 3 3 3 3
 B 0 0 0 0 0 0 0 0 0



Get me the f*** right out of here. (Ah, —)

Acous. Gtr. Elec. Gtr. 3

Cont. in slashes

T 2 2 2 2 2 3 2 0 2
 A 3 3 3 3 3 3 3 3 3
 B 0 0 0 0 0 0 0 0 0

Dbl. time ♩ = 240

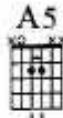
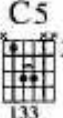


Elec. Gtr. 3

Cont. rhy. simile

So far a - way, — I don't wan - na stay. —
 la, la, la.) (Ah, —)

Get me out of here — right now. —
 la, la, la.) (Ah, —)

A5  C5 

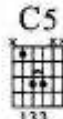
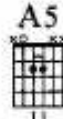
I just want to be free, — is there a pos - si - bil - i - ty?
la, la, la.) (Ah, —

A5  C5 

Get me out of here — right now. — la, la, la.) (Ah, —

Elec. Gtr. 4 *f*

TAB 5

A5  C5  3fr. A5  C5  3fr.

(Ah, —) (Ah, —) (Ah, —)

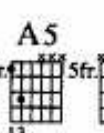
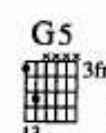
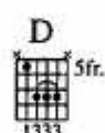
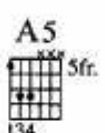
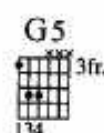
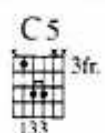
TAB 5 5 5 5 10 10 10 10 10 5 5 5 5 14 14 14 14 5

A5  C5  3fr. A5 

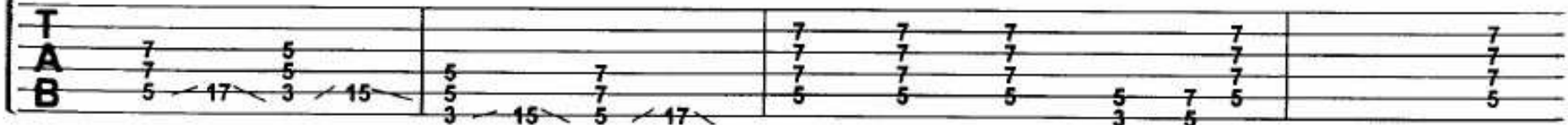
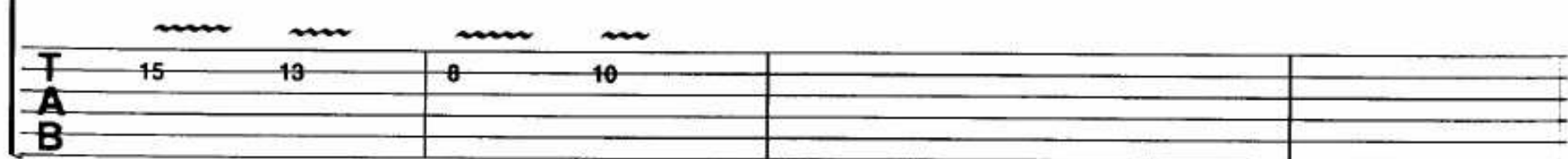
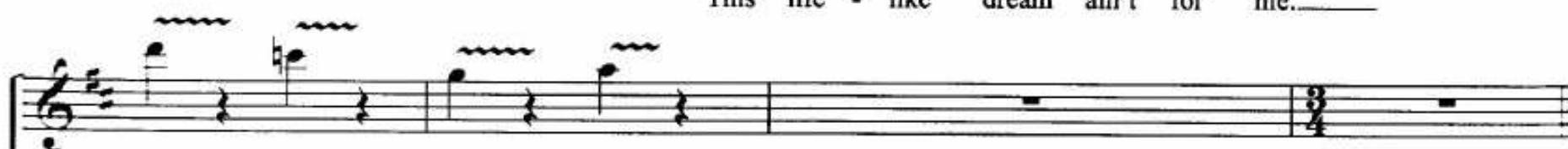
(Ah, —) (Ah, —) Right!

TAB 5 5 5 5 10 10 10 10 10 5 5 5 5 14 14 14 14 14 14

Half time ♩ = 120



This life - like dream ain't for me.

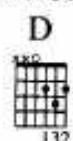


III. Nobody Likes You (4:03)

Bright waltz ♩ = 76

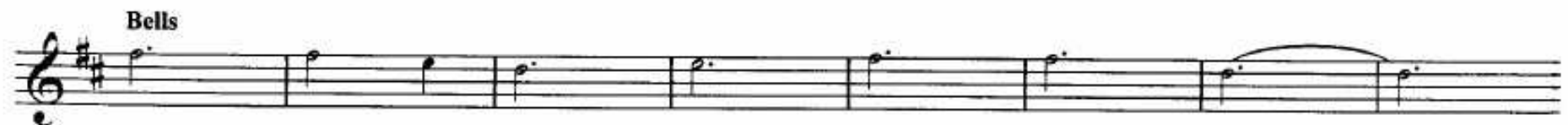
Words by MIKE DIRNT
Music by GREEN DAY

Intro:



Elec. Gtr. 5

Cont. rhy. simile



Verse:

* D

D/A

D/G

D/A



I fell a - sleep while watch - ing Spike T V af - ter

*Elec. Gtr. plays D chord while bass changes root notes throughout.

D

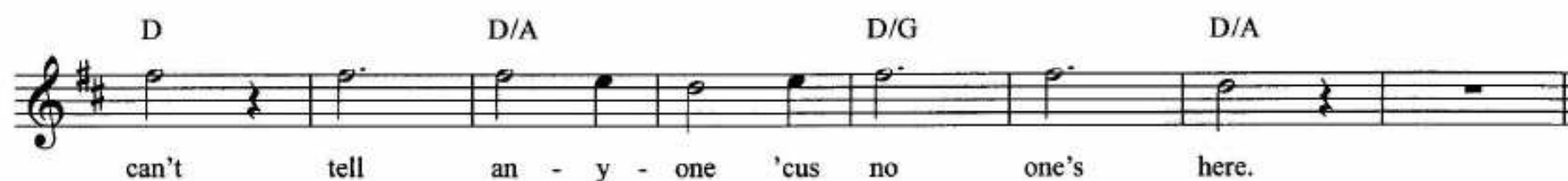
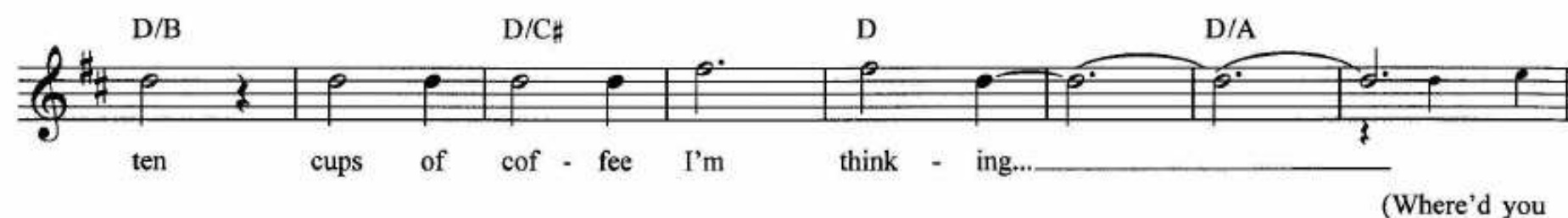
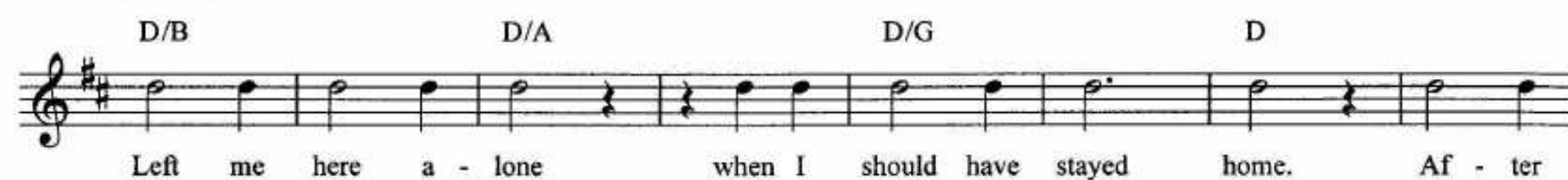
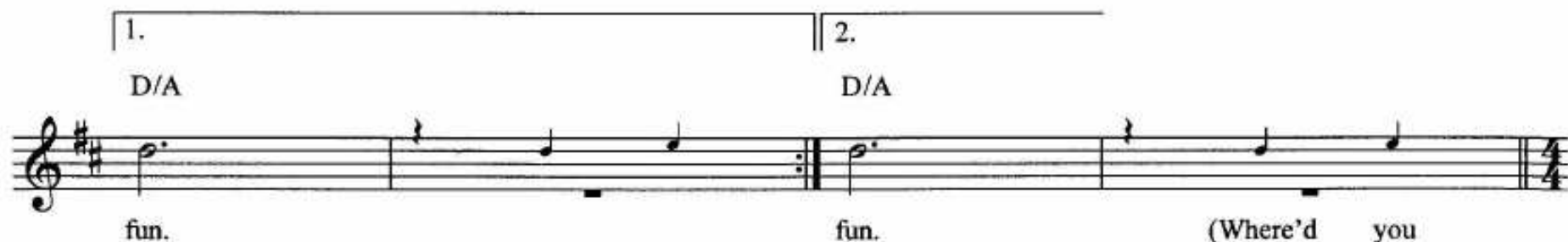
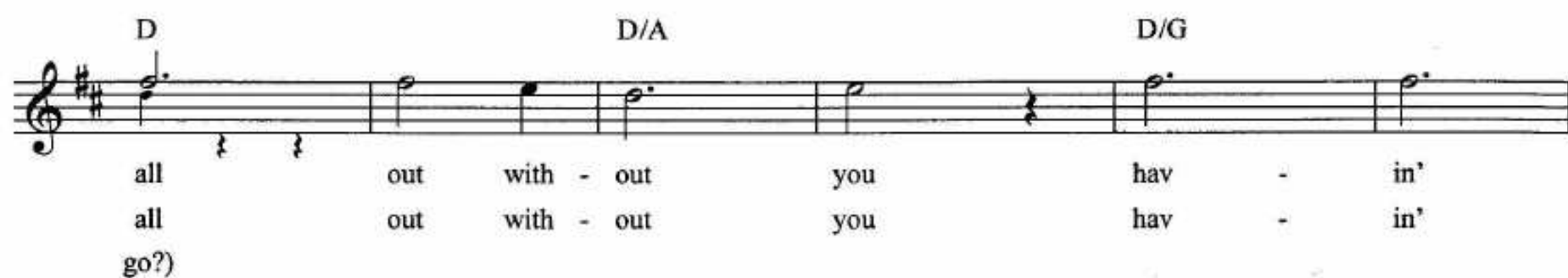
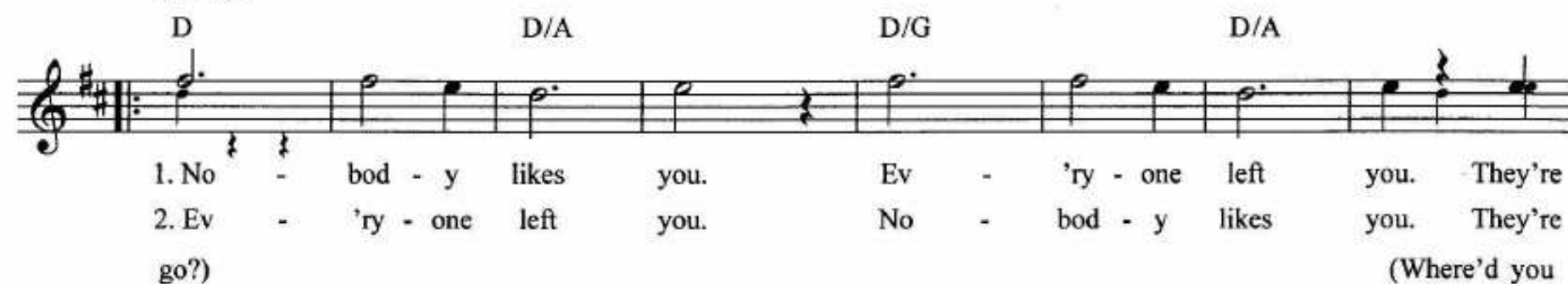
D/A

D/G

D/A



ten cups of cof - fee and you're still not here.

*Pre-chorus:**Chorus:*

(Where'd you

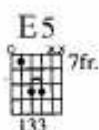
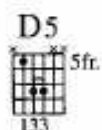
IV. Rock and Roll Girlfriend (5:20)

Moderately fast ♩ = 172

Words by TRE COOL
Music by GREEN DAY

Intro:

N.C.



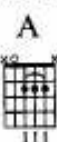
go?) Jeez! (Whisper:) Ha.

Elec. Gtr. 3

Cont. in slashes

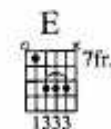
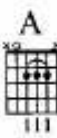
TAB

Verse:

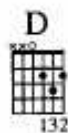


Elec. Gtr. 3 Cont. rhy. simile

I got a rock and roll band, I got a rock and roll life.



I got a rock and roll girl - friend, and an - oth - er ex - wife.



I got a rock and roll house, I got a rock and roll car.



I play the shit out the drums, and I can play the gui - tar.

Elec. Gtr. 4

TAB

A **D**

I got a kid in New York, _____ I got a kid in the bay. _____

TAB 14

A **E** **G** **A**

Elec. Gtr. 3

I have-n't drank or smoked__ noth - in'__ in o - ver twen - ty two days, so get off of my case, ..

G **A** **G** **A**

off of my case, _____ off of _____ my

V. We're Coming Home Again (6:06)

Slower ♩ = 144 (♩ = $\frac{3}{4}$ ♩)

Words by BILLIE JOE
Music by GREEN DAY

Intro:

D **B5** **G5** **A5** **D** **B5** **G5** **A5**

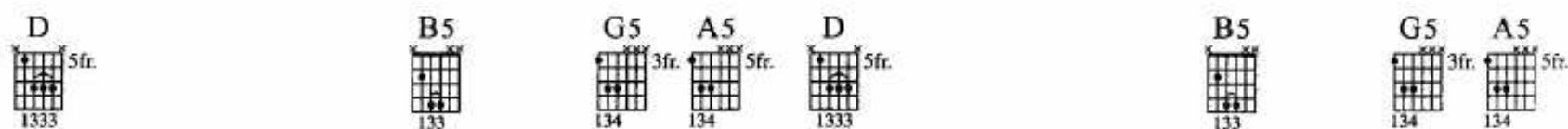
(Elec. Gtr. 3)

case. Hey!

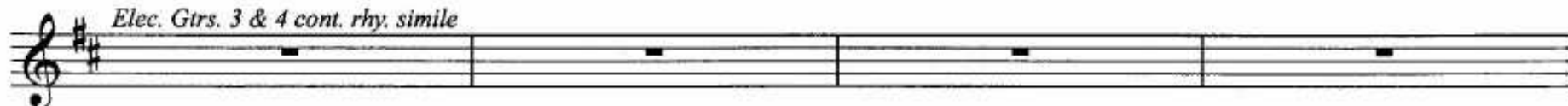
Elec. Gtr. 2

TAB

5 7 7 5 5 7 5 7 5



Elec. Gtrs. 3 & 4 cont. rhy. simile



Verse:



Acous. Gtr.

Cont. rhy. simile

Elec. Gtrs. cont. rhy. simile



Here they come march-ing down the_ street

like a des-per-a-tion mur-mur of a heart beat.

(Ooh.____)

(Ooh.____)



Com-ing back from the edge of_town

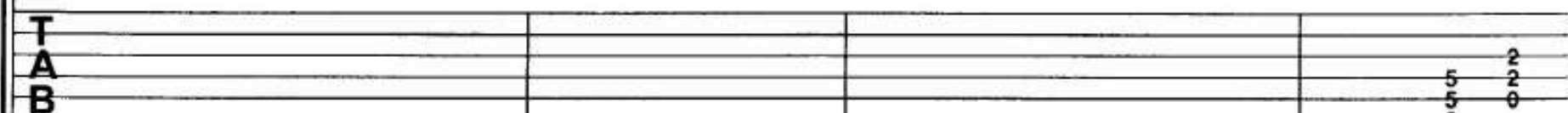
un-der - neath_ their feet.____

____)

Elec. Gtr. 2



**T
A
B**



The time has come and it's go-in' no - where.____

No-bod-y ev - er said that life was fair, now

(Ooh.____)

(Ooh.____)



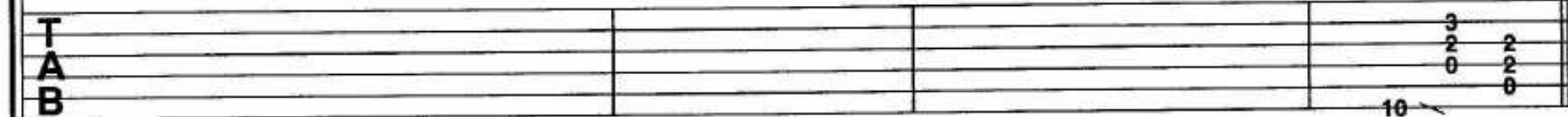


Go - karts and guns are trea-sures they will bare in the sum - mer heat. —

—)



Cont. in slashes

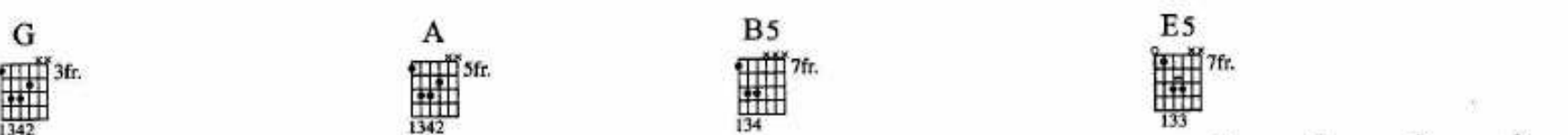


Pre-chorus:





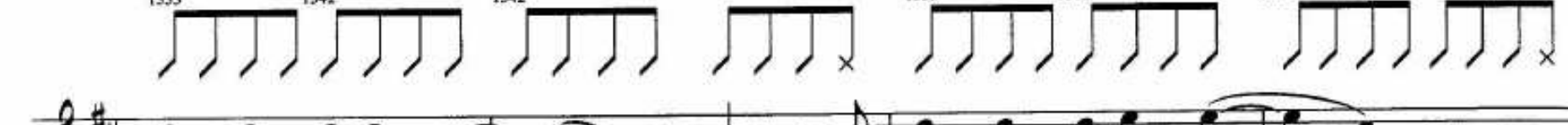
The world is spin - ning a - round, — a - round out of con - trol — a - gain.





From the Sev-en E-lev - en — to the fear of break - ing down. So





send my love a let - ter — bomb — and vis - it me in hell. —

Chorus:

Slower ♩ = 116 (♩ = ♩)

rit.

G A G A D A

1342 3fr. 3 3 3 3 1342 3fr. 3 3 1342 3fr. 5fr. 1342 3fr. 5fr. 132 111

We're the ones go - ing...

Elec. Gtr. 4

pick sl.

TAB

D A

132 111

Cont. rhy. simile

Home, we're com - ing home a - gain.

Acous. Gtr.

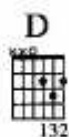
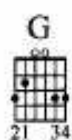
TAB

D A

132 111

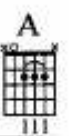
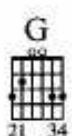
Home, we're com - ing home a - gain.

TAB



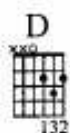
(Ooh. I start-ed f***-in' run-ning as soon— as my feet touched ground.)

TAB



(Ooh. We're back in the bar-ri - o, and to you and me that's jin - gle— town. That's)

TAB



Play 4 times

Home, we're com - ing home a - gain.

TAB

112

D

A

Elec. Gtr. 2

Home, we're com - ing home. a -

1.2.3

4. rit.

G5 3fr.

G5(9)

gain. gain.

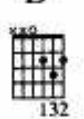
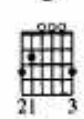
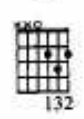
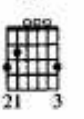
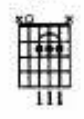
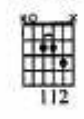
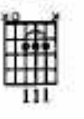
Slower ♩ = 88

Outro:

D5

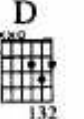
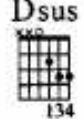
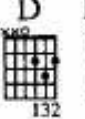
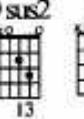
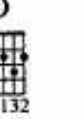
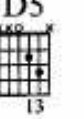
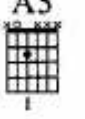
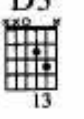
No - bod-y likes you, ev - 'ry - one left you. They're all out with-out you hav - ing fun.

TAB

life's on the line with anx - i - e - ty — now, she had e-nough and he's had plen - ty.
 (Ooh. _____)

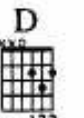
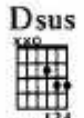
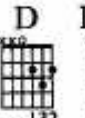
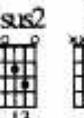
Bridge:

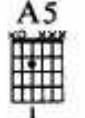
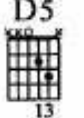









Some - bod - y get me out of here.

Acous. Gtr. Elec. Gtr. 3

TAB

An - y - bod - y get me out of here.

Acous. Gtr. Elec. Gtr. 3

TAB

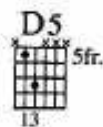
WHATSERNAME

Words by BILLIE JOE
Music by GREEN DAY

All gtrs. in Drop D: ⑥ = D

Moderately ♩ = 120

Intro:



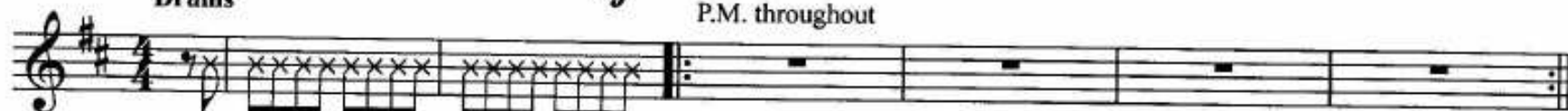
N.C.

Elec. Gtr. 1 =

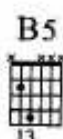


Drums

P.M. throughout



Verse:



Elec. Gtr. 1 cont. rhy. simile

1. Thought I ran in - to you down on the street.
2. Seems that she dis - ap - peared with - out a trace.

* Elec. Gtr. 3

mf

TAB

10	7
10	7
7	7
0	9

* Elec. Gtr. 3 Verse 2 only; Verse 1 tacet.

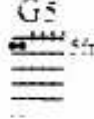


Then it turned out to on - ly be a dream.
Did she ev - er mar - ry old "what's - his - face?"

TAB

3	3
2	4
0	4
0	2

G5



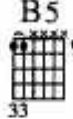
D5



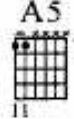
F#5



B5



A5



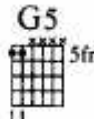


I made a point___ to burn___ all of___ the pho - to - graphs.____

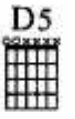


T	3	3	3	3	2
A	0	2	4	4	2
B	0	0	4	2	0
	5	0	4		

G5



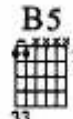
D5



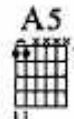
F#5



B5



A5



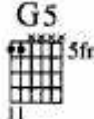


She went a - way___ and then___ I took___ a dif - f'rent path.____



T	3	3	3	3	2
A	0	2	4	4	2
B	0	0	4	2	0
	5	0	4		

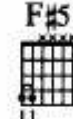
G5



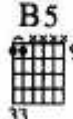
D5



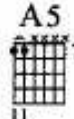
F#5



B5



A5

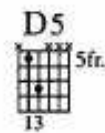
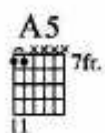
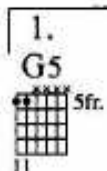




I re-mem-ber___ the face___ but I can't___ re - call the name.____



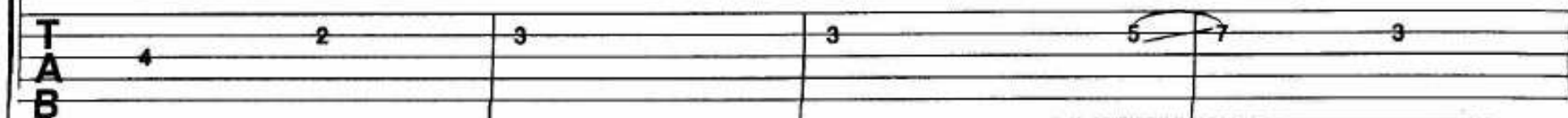
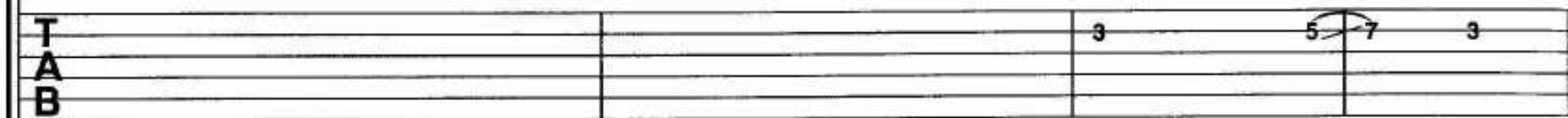
T	3	3	3	3	2
A	0	2	4	4	2
B	0	0	4	2	0
	5	0	4		



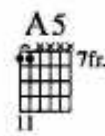
Now I won-der how "what's - 'er - name" — has been. —

Elec. Gtr. 2

mf

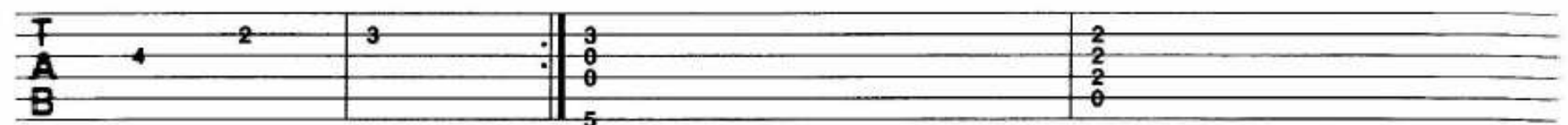


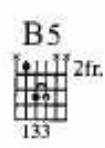
2.



Now I won-der how "what's - 'er - name" — has been —

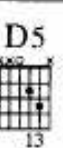
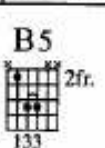
Elec. Gtr. 3



Chord diagrams:  

Elec. Gtr. 4 *mf* Elec. Gtr. 5 *f*

TAB: 0 2 2 3 3 2 0 | 2 3 3 2 2 3 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

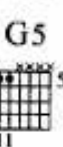
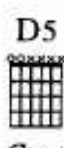
Chord diagrams:  

Elec. Gtr. 4 Elec. Gtr. 5

Cont. in slashes

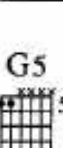
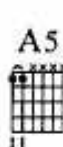
TAB: 0 2 2 3 3 2 0 | 2 3 3 2 2 3 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

Guitar Solo:

Chord diagrams:     

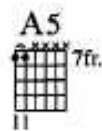
Elec. Gtr. 5 *f* Elec. Gtr. 6 *Cont. rhy. simile*

TAB: 10 10 10 9 9 10 10 10 | 10 10 10 9 9 10 9 5 | 6 6 6 6 6 9 6 6 | 7 7 7 7 9 7 9 10

Chord diagrams:     

TAB: 10 10 10 9 9 10 10 10 | 10 10 10 9 9 10 9 5 | 6 6 6 6 6 9 6 6 | 7 7 7 7 9 7 9 10

Bridge 1:

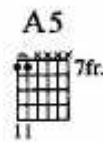
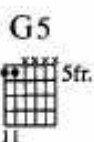


Elec. Gtr. 5 cont. rhy. simile

Vocal Fig. 1

Re - mem - ber, what - ev - er, it seems like for - ev - er a - go.

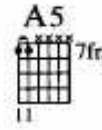
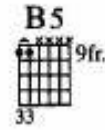
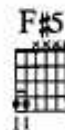
T 10
A 7
B



end Vocal Fig. 1

Re - mem - ber, what - ev - er, it seems like for - ev - er a - go.

w/Vocal Fig. 1



The re - grets are use - less in my mind, she's in my head, I must con - fess.

Elec. Gtr. 6

T 10 10 10 10 10 10 10 10 10 10 10 10 10 10
A 7 7 7 7 7 7 7 7 7 7 7 7 7 7
B

G5 5fr. D5 F#5 B5 9fr. A5 7fr.

The re - grets are use - less in my mind, she's in my head. —

T 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
B

Interlude:

w/Rhy. Fig. 1 (Elec. Gtr. 4) 3 times

G5 5fr. D5 F#5 B5 9fr. A5 7fr.

Elec. Gtr. 5

Go. — Go. — Go. — Go. —

Elec. Gtr. 4

Rhy. Fig. 1

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B

G5 5fr. D5 F#5 B5 9fr. A5 7fr.

Go. — Go. — Go. — Go. — Go. —